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CRISIS AND FORM IN THE
LATER WRITING OF INGEBORG BACHMANN

AN AESTHETIC EXAMINATION OF THE
POETIC DRAFTS OF THE 1960S

by
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Modern Humanities Research Association

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91. Arturo Larcati and Isolde Schiffermüller, 'Einleitung', in *Ingeborg Bachmanns Gedichte aus dem Nachlass*, p. 13.
92. *Ibid.*, p. 7.
93. Arturo Larcati, "'An das Fernmeldeamt Berlin": Zu einigen Problemkonstanten in Ingeborg Bachmanns posthumen Gedichten', in Larcati and Schiffermüller, eds, *Ingeborg Bachmanns Gedichte aus dem Nachlass*, pp. 105-33 (pp. 54-55).
94. Hans Höller, 'Krankheit und Politik: Bachmanns "Eintritt in die Partei"', in Larcati and Schiffermüller, eds, *Ingeborg Bachmanns Gedichte aus dem Nachlass*, pp. 19-32 (p. 25).
95. *Ibid.*, p. 25.
96. *Ibid.*, p. 27.
97. Larcati and Schiffermüller, 'Einleitung', in *Ingeborg Bachmanns Gedichte aus dem Nachlass*, p. 14.
98. Anton Reininger, "'Meine Gedichte sind mir abhanden gekommen": Das Problem der ästhetischen Distanz in Ingeborg Bachmanns Gedichten aus dem Nachlass', in Larcati and Schiffermüller, eds, *Ingeborg Bachmanns Gedichte aus dem Nachlass*, pp. 57-86 (p. 66).
99. *Ibid.*, p. 70.
100. Isolde Schiffermüller, 'Schwierigkeiten beim Lesen von Ingeborg Bachmanns Gedichten aus dem Nachlass', in Larcati and Schiffermüller, eds, *Ingeborg Bachmanns Gedichte aus dem Nachlass*, pp. 33-55 (p. 45).
101. *Ibid.*, p. 40.
102. Höller, 'Krankheit und Politik', p. 22.
103. Camilla Miglio, 'Ingeborg, Maria, Gaspara: Stimmen eines "bitteren" Stilnovo', in Larcati and Schiffermüller, eds, *Ingeborg Bachmanns Gedichte aus dem Nachlass*, pp. 185-209 (p. 185).
104. Larcati and Schiffermüller, 'Einleitung', in *Ingeborg Bachmanns Gedichte aus dem Nachlass*, p. 13.
105. *Ibid.*
106. *Ibid.* Fn. 20 [Ingeborg Bachmann to Hans Paeschke: 17 August 1965].
107. Cf. Bettina Bannasch, 'Künstlerische und journalistische Prosa', in Albrecht and Göttsche, eds, *Bachmann-Handbuch*, pp. 172-83 (p. 182).
108. Rita Svandrlik, "'Denn vernichten sollte man es sofort, was über das Heute geschrieben wird": Von *Ich weiß keine bessere Welt* zu *Malina*', in Larcati and Schiffermüller, eds, *Ingeborg Bachmanns Gedichte aus dem Nachlass*, pp. 155-70 (p. 164).
109. Fabrizio Cambi, 'Der lyrische Nachlass und die Berliner Erfahrung Ingeborg Bachmanns', in Larcati and Schiffermüller, eds, *Ingeborg Bachmanns Gedichte aus dem Nachlass*, pp. 143-53 (p. 149).

CHAPTER 1



Writing in the 1960s

Freitag 4 — 9 — 64

Mein Lieber,

gestern kam Ihr langer, lieber, unlieber Brief, heute der andre, die Briefe finde ich immer abends vor, wenn ich nachhaus komme, zutod erschöpft nach einer zehn oder zwölfstündigen Rosskur. [...] Ich weiss wohl, dass Sorge und Helfenwollen und vieles von dem, was Sie mit mir erleben mussten, Sie dazu bringt, mich zu 'analysieren', und wenn wir sprechen, dann ist etwas in Bewegung und es löst sich auf. Einiges von dem, was Sie aufschreiben, erschreckt mich, nicht weil Sie es aussprechen, sondern weil Sie es denken oder gedacht haben, ohne zu merken, dass derartige Gedanken zwar mich nicht beschädigen, aber mich in Ihnen beschädigen müssen.

Aber ich müsste sehr ausführlich werden und müsste im Affekt antworten, das würde alles nur schlimmer machen. [...] Geschehen tut den ganzen Tag etwas mit mir, das 'Analysieren' nimmt dabei den geringsten Raum ein, das ist ganz gut, einen grossen hingegen die Körpertorturen, weil ich eben von den langen Medikamentenzeiten, Krankenhauszeiten etc so geschwächt bin, dass die psychischen Belastungen es leicht haben. [...] bedenken Sie, dass seit der Katastrophe, die Welt für mich auseinandergefallen ist, dass ich das Vertrauen in Freundschaft gerechtfertigt gesehen habe, das Vertrauen in einem Mann mir nicht nur abhanden gekommen ist, sondern sich in Furcht vor jedem verwandelt hat. In Berlin habe ich mich zu fürchten angefangen, nicht vor Ihnen natürlich, aber vor Ihrem Eindringen in mein Leben und der Gefahr, der ich mich damit aussetze, nein, ich drücke es wohl nicht richtig aus, denn ich verhalte mich noch nicht bewusst, es ist die Reaktion eines angeschossenen Tiers.

[...]

Ihre Ingeborg¹

This letter sent by Bachmann to Adolf Opel during autumn 1964 gives a frank account of her contemporary stay in a Swiss clinic. Alongside mention of daily medical treatments, Bachmann considers the background to her illness and refers to an earlier 'catastrophe' in likely allusion to the break-up

of her relationship with Max Frisch. The reflection on the difficulty of giving conscious expression to her condition and the description of conflated physical and psychological distress are representative of the engagement with personal crisis in the author's contemporary correspondence and writings. Whilst the dynamic aspect of spoken exchange with Opel is acknowledged to bring release ['es löst sich auf'], the damaging character of rational written analysis is underscored. The bathos of Bachmann's final self-comparison with a wounded animal nonetheless reveals the problematic attempt to identify herself as a victim. The author highlights the need for a more detailed, affective response, yet simultaneously emphasizes the destructive consequences of such an approach ['das würde alles nur schlimmer machen']. Despite Bachmann's reluctance to enter into harrowing evocation of her condition in her correspondence with Opel and thereby endanger her chances of successful clinic treatment,² what is to be seen in her poetic drafts of the early 1960s is precisely the expression of affective experience that conveys the destructiveness of crisis in the disrupted body of the writing.

This chapter considers those poetic drafts which prioritize the portrayal of affective experience of crisis through their representation of consuming physical and psychological distress. I examine the aesthetic depiction of states of physicality in much of this writing, where bodily symptoms and injuries feature prominently. The early stages of the author's experimentation with a symptomatic mode of expression are further identified in certain lyric texts, where the destructiveness of a latent condition is reflected in the disrupted formal character of the writing. Whilst it is difficult to determine the extent to which individual examples of the poetic drafts mark a self-conscious attempt at a new aesthetic, when considered as a body of writing defined by recurrent features radically different from the author's earlier verse, the lyric texts can be said to mark a new phase in Bachmann's oeuvre. Outlining the author's personal situation and political engagement during the 1960s, I explore how the drafts experiment with graphic modes of representation which rebel against oppressive aesthetic and socio-cultural norms that seek to exclude certain aspects of experience from the public sphere. Parallels between the lyric speaker's portrayal of her own body and ideas current in cultural criticism at the time are used to elucidate the political content of the female author's writing. Through their experimentation with portrayal of the felt experience of subjective emergency, the poetic drafts reflect an early stage of the 'Todesarten'-Projekt to devise a symptomatic means of socio-cultural critique.

The Calamity of Speechlessness

A first reading of the poetic drafts immediately conveys the devastation of crisis. In their dislocated form and stammered character, the lyric texts enact the destructive linguistic consequences of consuming physical and mental distress. References to Berlin and Rome in one of the handwritten drafts suggest its biographical origins:

Meine Schreie verlier ich
wie ein anderer sein Geld
verliert, seine Moneten,
sein Herz, meine großen
Schreie verlier ich in
Rom, überall, in
Berlin, ich verlier auf
den Straßen Schreie
wahrhaftige, bis
mein Hirn blutrot anläuft
innen, ich verlier alles,
ich verlier nur nicht
das Entsetzen, daß
man seine Schreie verlieren
kann jeden Tag und
überall [IW, 145]

The present-tense account opens onto a scene of crisis, where the first-person speaker gives voice to the experience of losing control. The concrete terms of the speaker's suggestion that she loses her screams as someone else does their money immediately confront the reader with a public spectacle of human distress. Throughout the draft, the varied refrain referring to the lost screams gives symptomatic expression to the speaker's inability to gain perspective on the crisis that consumes her. It stands as a vivid figure of the excessive state of individual emergency that cannot be named nor expressed directly. Instead, the refrain conveys the futile compulsion to expiate distress, where 'verlieren' conveys both the uncontrolled and inherently negative character of the experience. Itself a kind of scream, the barely punctuated draft — written down almost without correction — progresses rapidly from protest at a scene of external disturbance to despairing expression of internal crisis and dissolution. The image of the brain turning blood red marks the mid-way shift into contemplation of the inner sphere, whilst conveying the physical agitation inherent to the mental collapse. The lyric scream finally fades out in exhaustion at the ongoing crisis.

Throughout the poetic drafts, the isolated speaker makes comparable attempts to express her emotional suffering through symptomatic acts

of articulation. As in the above draft, dislocated lyric forms convey the disorientating and destructive character of crisis. Declaring confusion about her place in the external order, as well as her own sense of identity, the speaker consistently struggles to convey the intense presence of urgent pain and the simultaneous negation of suffering and loss. Recurrent phrases and motifs demonstrate a potentially therapeutic expression of pain, where feelings of grief, solitude and fear mingle with those of frustration and rage. Short clauses crowd together, alternately expressing assertion and denial. In the refusal to conform to conventional metrical patterns, the sense of disorientation is reinforced: 'daß ich so, nicht bin, das nicht, daß ich / so lebe' [IW, 27]. Time and again, the experience of suffering is seen to shatter the speaker's ability to give positive description to experience: 'es ist nicht / mehr, nichts ist mehr, und / es ist nicht mehr weit' [IW, 135]. The stammered formulations lend the lines a symptomatic character, where the impersonal pronoun, 'es', serves as an elusive cipher for that which cannot be articulated directly. Whilst the speaker often expresses a degree of awareness of her own situation, the repetitive character of her language demonstrates a simultaneous lack of sovereign control: 'Ich habe nicht geschwiegen, / weil Schweigen gut ist schön ist, / ich hatte nichts mehr zu sagen / [...] Ich hatte alles, und habe alles / verloren, zuerst das Maß, / ich ging über mich hinaus / und hinaus über alles' [IW, 71]. Here, 'alles' functions in a similar way to 'es' and gestures towards an undefined condition of emergency that dissolves the capacity for moderation and self-control. The drafts emphasize the spiralling feelings of dissipation and dissolution provoked by the emotional crisis — 'wenn alles geht und / nicht mehr kommt und / nie mehr kommen wird' [IW, 99] — and use stripped, repetitive forms that stress the basic difficulty of evoking the negative experience of pain and loss: 'dann als nichts / mehr, noch verloren, weiterverloren / bis weniger als nichts und ich nicht mehr / und schon gar nichts war' [IW, 13].

References to death, as the ultimate state of negation, recur throughout the texts. They suggest the debilitating sense of lack provoked by the crisis, gesturing towards a hopelessness that resists articulation. Feelings of mortality are portrayed as omnipresent and the speaker describes her existence in terms of a living death: 'Es schmeckt nach Tod. / Doch Tod und Leben, ob es beides gibt, / wer weiß, / da soviel Totes Fernes, in mir ist / mich soviel Totes, / mich Tote auch' [IW, 126]. The fragmentary character of many drafts which, time and again, break off into silence, manifests the destructive linguistic effects of suffering which leads to the abortive declaration of despair and sudden speechlessness.

The state of inarticulacy provoked by urgent crisis is centrally addressed in a letter sent by Bachmann to her friend Hans Werner Henze from a Swiss clinic in January 1963. Referring to the failure of her previous attempts to write, the

author further describes the futility of the effort to find linguistic form for the fundamental causes of her suffering:

Du musst nicht denken, dass das ein Gerede war, dass ich Dir so oft schreiben wollte — ich habe nämlich wirklich oft angefangen, wollte mir ein paar Worte herausquälen aus meiner Stummheit, aber es ist nicht gegangen. [...] Ich weiss gar nicht, wo ich anfangen soll. Seit vier Monaten geht das schon, seither bin ich hier, so furchtbar allein und abgetrennt von allem, und hier und da hab ich eine Stunde jemand gesehen, so selten, und in der Stunde noch die bella figura machen müssen, ich habe so tun müssen, als sei nichts, nur ein bisschen Krankheit. Aber das stimmte nicht, es war nicht ein bisschen Krankheit, sondern ich musste vor zwei Monaten in die Klinik, weil ich versucht habe, mich umzubringen [...]. Ausserdem gibt es jetzt diese Operation, die auch sehr schwer für mich war, mehr psychisch, aber dadurch auch physisch schwerer. [...] Du denkst vielleicht, es sei meine Schuld, dieses Ende, aber das stimmt nicht. Wenn man überhaupt von Schuld sprechen will, dann es ist die Schuld von Max, sonst wäre es mit mir nicht so weit gekommen. Aber ich will *nicht* von Schuld sprechen, und ich werfe ihm auch nichts vor, manchmal schon, aber nur Kleinigkeiten, nebensächliche Dinge, doch für das Wesentliche nützt es nicht zu reden, weder auf die eine noch auf die andere Weise, über etwas, das geschehen ist und das vielleicht hat geschehen müssen.³

Preoccupied with the debilitating and isolating effect of intimate pain, the letter forms a plea to Henze for support. Bachmann outlines her devastation at the separation from Frisch who had begun a relationship with a younger woman⁴ and refers to the suicide attempt that occasioned her clinic treatment, as well as a recent operation, likely to have been an abortion.⁵ The impersonal use of 'das' in the suggestion — 'Seit vier Monaten geht das schon' — is not elucidated and gestures towards the difficulty of defining her condition, implying the manifold sources of suffering. Alongside the more explicit discussion of the destructive linguistic consequences of crisis, Bachmann alludes to the additional social barriers to expression encountered during her clinic stay. Here, the correspondences with her contemporary draft poems are striking. In particular, the three 'Gloriastrasse' poems [IW, 54–59] depict the sterile hospital sphere and reveal that a setting in which humanity and renewal might be expected proves merely the arena for exposure and isolation. As Inge von Weidenbaum has pointed out, the setting for these drafts was a clinic in Zurich close to the intersection of Rämistraße and Gloriastraße in which Bachmann received treatment during 1962 and 1963.⁶ A questioning of traditional human attributes takes place in the two of these drafts that are typewritten, both of which begin by contrasting merciful morphine with the absent letter, a sign of human indifference. By endowing a drug with the power of grace, the speaker suggests her lonely situation in a realm from which she seeks only escape:

Die Gnade Morphium, aber nicht die Wohltat eines Briefs.
Anfragen, Sprüche, gutgemeint von Fremden und Freunden.
Blumen treffen ein über Fleurop. Ein ellenlanges
Telegramm erfordert Anwesenheit, weitab, wer weiß und wozu.

Besucher sitzen, verdammt, im Besuchersessel, erzählen
angestrengt auf die Uhr blickend vor dem Spucknapf und hellem Lack,
husten heraus ihren guten Willen und einen alten Witz. [IW, 55: 1-7]

The references to faceless visitors with whom the speaker feels little connection seem all the more devastating because in these figures is embodied the possibility of human connection. Sing-song description of the visitors' good intentions — 'gutgemeint von Fremden und Freunden' — marks the speaker's sardonic disillusionment with those empty customs that seek to provide comfort and reassurance. Flowers sent via courier are mentioned in an aside that suggests their impersonality. The wordiness of the telegram, reinforced by the enjambment between lines three and four and echoing 'e' and 'l' of 'ellenlang' and 'Telegramm', further conveys wearisome concern. Whilst the speaker acknowledges that her visitors' inquiries are well-intentioned, she nonetheless alludes to the formulaic quality of their patter. Like Bachmann's letter to Henze, the draft expresses frustration at the complicity of superficial forms of language that prevent the acknowledgement of psychological suffering. It points towards those social routines which attempt to confirm human presence yet, in fact, betray only the absence of genuine communication and exchange. In the draft, however, there is further sardonic acknowledgment of the mutual character of this entrapment in social routines and forms of discourse. This note of irony works to offset the emphasis in other drafts on exclusively personal discomfort, as the draft suggests that the visitors are themselves damned to contract physical symptoms, as they cough out their goodwill and old jokes.

Other drafts explore the consequences of the inability to give open expression to the state of distress. Frequently, the speaker alludes to forms of substance abuse in describing her attempt to cope, revealing the dialectical relationship with addiction, which becomes simultaneous symptom and cause of her suffering. As well as the repeated references to morphine, mention of Nembutal — a tranquillizer today only allowed in veterinary medicine — underscores the drive to suppress the symptoms of crisis: 'Nachts das lange langsame Kauen / Verbeißen in Gespenster / Kampf mit Nembutal 20 Stück / genügen' [IW, 146].⁷ Hans Höller has suggested that Bachmann's growing reliance on medication during the 1960s was a product of her efforts to free herself from dependency on alcohol.⁸ Reference to a drink problem is to be seen in several of the draft poems where the mention of 'Grog' [IW, 47], as well as of drinking diluted vinegar [IW, 131] in likely allusion to the Passion of Christ, reflect the speaker's awareness of her addiction. Elsewhere calling herself 'eine Schnapsfahne in einem

wohlbestellten Haus' [IW, 38], the speaker underlines the social unacceptability of her condition. Articulation of the relation between a drinking habit and the inability to express an underlying psychological condition is central to the draft poem entitled 'Alkohol' [IW, 151], where preoccupation with the symptomatic is to be discerned in both form and content of the text. Spoken in the first person, the draft evokes a state of addiction. The broken yet rhythmical quality of the first lines of verse gives linguistic manifestation to an urgent search for ritual that provides relief and escape:

Alkohol

Trinken, was trinken,
ich trinke, trinke den Staub auf den Flimmer auf
ich trinke in mich hinein soviel Schilling
ich trinke meine Arbeit in mich hinein trinke
heraus, ich kann nur mehr trinken
mich aus allem heraus trinken, das säuft
den Geschmack weg aus allem, aus Staub aus
ich sags nicht weil keiner es sagt
warum es trinkt, sich zu Tod säuft,
ich bins ja ja nicht, es säuft sich
an ich sag nicht, weil keiner sagt
man soll mich nicht aufrütteln
mich zwingen zu sagen, es weiß ja jeder
warum es säuft, sich besäuft, sich
sich betäubt, es betäubt sich
Und was Liebe und Krätzen und Fortschritt
es weiß ja jeder und wer nicht säuft, weiß
auch, es weiß ja jeder, das sag ich nicht mehr,
weiß weiß weiß weiß weiß weiß
weiß weiß weiß
weiß
mehr sag ich nicht
als das jeder weiß [IW, 151]

Caught in the inevitable cycle of an alcoholic, the draft begins with half-sober description of the compulsion to drink. The incantatory variations on 'trinken' in its first half give symptomatic form to the act that determines the structure of the speaker's existence. Nonetheless, through the references to money and work, the speaker signals her awareness of the destructive habit she cannot control, where the lyric contrast of 'hinein' and 'heraus' suggests the paradoxical escape sought through the physical act of imbibing. As the text progresses, its rhythms become more and more erratic as the speaker spirals out of control in reckless boozing. Shorter clauses begin to dominate and, as 'trinken' gives way to 'saufen', building agitation is conveyed, which is compounded by the speaker's disintegrating sense of self and alienated recourse

to the impersonal third person: 'ich bins ja ja nicht, es säuft sich'. Here, the repeated 'ja' works ambivalently as a simultaneous assertion and disavowal of agency, underlining the ambiguity of the speaker's position as active subject. The lines highlight the contribution of social convention to the refusal to divulge the reasons for drinking — 'weil keiner es sagt' — and emphasize, instead, the relentless descent into numb speechlessness. Appearing nine times within ten lines, the impersonal pronoun 'es' gestures towards the disturbance that resists language. Similarly, tenfold repetition of 'weiß' in the poem's dying stammer finds symptomatic manifestation for the affective state which cannot be rationally articulated.

The symptomatic lyric employment of 'es' recurs throughout Bachmann's late writing and, in one of her unfinished articles, she explicitly elucidates its relation to a growing aesthetic preoccupation with states of distress. The draft article, composed during the mid to late 1960s, discusses the work of Georg Groddeck (1866–1934), the acclaimed German physician and early member of the Frankfurt Institute. In it, Bachmann describes her artistic interest in Groddeck's understanding of 'das Es' and its relation to states of illness. Freud's borrowing and reworking of the Groddeckian term is mentioned in an aside, as Bachmann emphasizes her primary concern with the expressive potential of physical illness, and not with the Freudian ego.⁹ As the editors of the *Todesarten'-Projekt* highlight, this article was composed after the 1966 appearance of a new edition of Groddeck's *Psychoanalytische Schriften zur Psychosomatik* and Bachmann's change to the electric typewriter that she used between November 1966 and the end of 1968.¹⁰ Scholars tend to discuss the article in relation to Bachmann's late story, 'Ihr glücklichen Augen', which she dedicated to Groddeck and published as part of the *Simultan* collection in 1972. Kurt Bartsch was perhaps the first to draw attention to the parallel between the protagonist's short-sightedness as portrayed in this story and Groddeck's understanding of physical illness as a symbolic manifestation of mental processes.¹¹ Ingeborg Duser emphasizes that Bachmann's essay, initially intended for publication in *Der Spiegel*, reveals the author's creative interest in Groddeck's holistic approach.¹² Revealing a poetic mind at work, Bachmann's article describes how conditions of physical sickness serve as figures for issues that resist rational articulation, where the human subject produces symptoms as a form of language. In her article, Bachmann details Groddeck's lifelong research into the psychosomatic character of illness, terming his most famous work, *Das Buch vom Es* (1923), a classic of its time. This collection of letters from the fictitious Patrik Troll to an anonymous female friend is concerned with unseen disturbance and outlines its preoccupation with affective aspects of human existence neglected by scientific research. Troll suggests his task is to reveal 'daß unser Leben auch von Kräften regiert wird, die nicht offen zu Tage

liegen, die erst mühsam aufgesucht werden müssen [...].¹³ Itself a subversive grammatical subject that does not necessarily constitute the real subject of a sentence, 'das Es' is chosen as the linguistic cipher for these forces which resist linguistic appropriation:

Die Erkrankung hat einen Zweck, sie soll den Konflikt lösen, verdrängen oder das Verdrängte am Bewußtwerden verhindern; sie soll für die Übertretung des Verbotes bestrafen [...] Die Erkrankung ist aber auch ein Symbol, eine Darstellung eines inneren Vorgangs, ein Theaterspiel des Es, mit dem es verkündet, was es mit der Zunge nicht auszusprechen vermag. Mit andern Worten die Erkrankung, jede Erkrankung, mag sie nervös oder organisch genannt werden, und auch der Tod, sind ebenso sinnvoll wie das Klavierspiel oder das Anzünden eines Streichholzes oder das Übereinanderschlagen der Beine. Sie sagen etwas vom Es aus, deutlicher, eindringlicher als die Sprache es vermag, ja als das ganze bewusste Leben es kann.¹⁴

By functioning both as agency and symbol, physical illness is said to provide a dramatic medium that, through involuntary signs of what goes on in the inner life, expresses what cannot otherwise be said. Bachmann underlines her concern with this artistic potential of illness and suggests how, in its inevitable interweaving of content and form, the language of sickness might be compared to that of poetry:

Es ist eine Produktion wie eine künstlerische, und die Krankheit bedeutet etwas. Sie will etwas sagen, sie sagt es durch eine bestimmte Art zu erscheinen, zu verlaufen und zu vergehn oder tödlich zu enden. [...] Das Symbol und die Sache sind eins. Ein Beinbruch ist nicht das Symbol für etwas, sondern der Beinbruch ist es, was gesagt wird, und der Kranke kann sehr oft auch spontan sagen, warum er sich dieses Bein gebrochen hat. [KS, 433–34]

The lines' insistence on the identity of the physical injury with that to which it gives expression illuminates the author's late preoccupation with corporeal symptoms and states as enabling a language of gesture not controlled by the will. Christine Kanz makes reference to Bachmann's Groddeck essay in discussing the depiction of corporeal suffering in the *Franza* narrative. Kanz is careful to differentiate between author and analyst, emphasizing that Bachmann maintains a critical distance from psychoanalysis. She convincingly argues that Bachmann's writing portrays mental phenomena and finds suggestive means of suggesting how these have arisen, rather than using medical labels with which to make a diagnosis.¹⁵ My concern is to identify Bachmann's poetic drafts of the early 1960s as an early stage of this aesthetic and, in the next chapter, I will return to Groddeck in order to elucidate the genesis of the symptomatic employment of 'das Es' in Bachmann's Berlin writings. For the purposes of this opening chapter, however, consideration of further lyric depictions of the body

will be used to explore the attempt to find form for aspects of experience that cannot be articulated directly.

Certain of the drafts that give central depiction to states of physicality feature broadly realistic portrayal of bodily distress, including matter-of-fact description of the speaker's stench, the relief of urination, night-time sweats and medical treatments. The draft poem entitled 'Abschied' [IW, 37] voices sadness at a sudden realization of physical ageing. The speaker suggests that the pain of being rejected by her lover is compounded by the overnight appearance of wrinkles, which she reads as symptoms of lost possibility. The focus on the body in the draft poem renders ambiguous the identity of the ageing human subject; it is not clear whether it is the absent lover or the speaker, or indeed them both, who bear signs of age:

Abschied

Das Fleisch, das gut mit mir gealtert ist,
die pergamentene Hand, die meine frisch hielt,
sie soll auf dem weißen Schenkel liegen,
das Fleisch sich verjüngen, augenblicksweise,
damit hier rascher der Verfall vor sich geht,
Rasch sind die Linien gekommen, etwas gesunken,
schon alles über die straffen Muskulatur.

Nicht geliebt zu werden. Der Schmerz könnte größer
sein, Der befindet sich wohl, dessen Tür zufällt.
Aber das Fleisch, mit der Einbruchslinie an dem Knie,
die faltigen Hände, über Nacht gekommen alles,
das verwitterte Schulterblatt, auf dem kein Grün wächst,
Es hat einmal ein Gesicht geborgen gehalten.¹⁶ [IW, 37]

The poem's quiet tone and short clauses work to suggest the speaker's resigned acceptance of her situation. She describes the secondary pain of no longer being loved and suggests that the implications of new barrenness, where before there had been physical intimacy and a shared place of refuge, are what distress her. As the speaker contemplates the signs of ageing, describing an assortment of frail limbs, the withered body comes to stand for the shattered possibilities brought by the end of the relationship. In the poem's closing line, the past-tense allusion to an intimate gesture of reassurance — now no longer available — implicitly signals unspoken vulnerability and regret.

In the draft poem 'Julikinder' [IW, 49], comparable distress at the loss of a projected world is conveyed through description of physical damage. In this instance, it is the covert pain of an abortion that motivates the symptomatic expressive effort. At the close of the poem, a scrap of paper shredded before it can be read is compared to the children torn from the speaker's body. Here, the striking use of the plural form might signal an attempt to move beyond the individual experience:

Luft Wind den Fetzen Papier
den ich zerreiße, eh einer lesen
kann was geschehen ist
wie man euch herausgerissen hat aus mir
mich zerrissen, mich den Fetzen
Papier zerrissen, denn noch
kann niemand lesen. [IW, 49: 22–28]

The lack of syntactical clarity ensures that the descriptions of the scrap of paper and the speaker's damaged body interweave, suggesting the comparable status of the body and the draft poem itself. Both are presented as scripts which, although unseen and unread, through the very fact of their brokenness testify to the damage done.

Elsewhere in the lyric drafts, portrayal of extreme corporeal assault reflects a radicalized attempt at articulation. The stammered account of injury in one of the typewritten drafts, 'Grippe und andere Krankheiten' [IW, 46], provides a further example of the preoccupation with the portrayal of physical symptoms, as well as with a symptomatic mode of expression, in Bachmann's writing of this period. The poetic draft begins by detailing different aspects of bodily suffering through images of injury, attack and fever which suggest the disorientation provoked by crisis and the apparent collapse of boundaries between the external and the internal realms:

Grippe und andere Krankheiten

Andere Krankheiten
zehn auf einmal
hab du, zehn auf einmal
sei krank die Zehn sperrangelweit
Schorf, am Bein ein Klopfschmerz
im Bauch Wackersteine
in der Brust Sechseläuten¹⁷
im Arm Goldfieber
im Finger den Span
in der Nase den
in den Augen
die belegte Welt, speichelnde
in den Augen die Finsternisse
vom letzten Weltuntergang
aber im Kopf,
aber zuoberst
den Stein am Bein
im Kopf
einen Druck,
daß das Universum
beinah durchschaut auffliegt
wie ein bilanzfälschendes Unternehmen

der ganze orbiscato
 kakophonius
 vitte
 eine andere Krankheit
 Ach. [IW, 46]

The draft conveys a sense of burden, indicated on a primary level by the images of stones pressing on the speaker's stomach and limbs and the repeated pronoun 'in' that suggests penetration and violation. In formal terms, the unpunctuated list of ailments creates further verbal heaviness where run-on lines confuse syntactical distinctions and promote a style of reading that refers forwards and backwards between lines to compound the impression of breakdown. In line 3, the informal imperative 'hab du' — forms the only time in the text that a direct reference is made to any subject position. This address might be interpreted as a form of curse, through which the speaker struggles to regain agency and power. As the text progresses, however, the impression of general collapse broadens into declaration of apocalypse and universal dissolution. In the closing lines, the lyric syntax breaks down even further as words, amongst which are foreign-sounding neologisms, appear strung together in no particular order with the attempt to express ultimately dissolving into an inarticulate human cry.

Particularly in those drafts which seek to represent the emotional distress provoked by the failed romantic relationship, extreme depiction of physical suffering is in evidence. Frequent references are made to the absent lover whose indifference towards the female speaker is contrasted with her state of agitation through striking bodily images and emphatic lyric rhythms: 'Daß keine meiner Schmerzen ihn bewegt, / kein Schweiß ihn feuchtet, nicht der Todesschweiß / nicht gelbes Fieber, nicht der Scharlachbrand / ihn brennt, ihn brennen macht [...]' [IW, 120]. Adjectives accrue and urgently assert the speaker's subjugation; their excess compounds the sense of powerlessness by gesturing towards the boundless emotional pain: 'und ich gesotten, [ge]braten und verbrannt / gefoltet, gemordet, [er]drosselt / und erwürgt, es hat ihn nie bewegt' [IW, 123]. The drafts make explicit reference to the naivety and blindness provoked by the love affair, alluding to the speaker's reckless love: 'Ich habe geliebt wie die Wilden, / begeistert von der Liebe' [IW, 22]. Love is said to have driven out feelings of fear and the capacity for self-restraint: 'Ich habe mich ganz zur Verfügung gestellt. / mich oft gefürchtet, aber meine Furcht mit / der Liebe ausgetrieben [...]' [IW, 124]. One of the more overtly biographical drafts combines description of male brutality, including allusion to physical abuse, with varied references to 'sein Blutbuch' [IW, 109] which suggest the author's experience of being made the subject of a written text. Bachmann is said to have burnt the 1959 diary kept by Frisch detailing their relationship,¹⁸ while the 1964 publication of his novel, *Mein Name sei Gantenbein*, in whose actress-

protagonist Bachmann recognized aspects of her own person being sold as fiction, served to exacerbate her crisis.¹⁹ Engagement with the issue of intimate betrayal was to become a central preoccupation in the 'Todesarten' prose, where the declaration of treachery and assertion of desired vengeance dominant in the late draft poems gives way to more sophisticated critique of the market-driven culture industry.

The commodification of human suffering within popular culture had already been problematized by Bachmann in her Frankfurt poetry lectures of 1959/60, where she warned of a state of widespread apathy resulting from a public demand to be entertained. In the second lecture entitled 'Über Gedichte', Bachmann ironically deploys the vocabulary of consumption to emphasize the imperative for writers to devise provocative new forms of art:

Nur der größte Ernst und der Kampf gegen den Mißbrauch ursprünglicher großer Leiderfahrungen könnte uns helfen, es [das Publikum] aus seiner phantastischen Lethargie zu wecken. [...] die Leute brauchen heute Kino und Illustrierte wie Schlagsahne, und die anspruchsvolleren Leute (und zu denen gehören nämlich auch wir) brauchen ein wenig Schock, ein wenig Ionesco oder Beatnikgeheul, um nicht überhaupt den Appetit auf alles zu verlieren. Poesie wie Brot? Dieses Brot müßte zwischen den Zähnen knirschen und den Hunger wiedererwecken, ehe es ihn stillt. Und diese Poesie wird scharf von Erkenntnis und bitter von Sehnsucht sein müssen, um an den Schlaf der Menschen rühren zu können. Wir schlafen ja, sind Schläfer, aus Furcht, uns und unsere Welt wahrnehmen zu müssen. [KS 268–69]

With echoes of the culinary terminology central to 'Keine Delikatessen', the insistence that art should generate new ways of perceiving social reality is explicitly related to the need for formal experimentation. By rebelling against forms of culture that merely entertain and subdue, the desired lyric mode is intended to enable alternative possibilities for perception and reflection. The violent representation of felt suffering evident in the draft poems may thus be related to Bachmann's heightening concern with the critical function of literature. And her graphic depiction of conventionally taboo issues such as abortion, alcoholism and consuming breakdown reflects the lyric determination to engage with aspects of experience conventionally excluded from the public sphere and the realm of High Culture. The often-shocking preoccupation with affective experience and symptomatic expression that recurs throughout the raw drafts may thus be interpreted as an experimental stage of the attempt to devise new and provocative forms of expression and perception. Nonetheless, the abortive character of many of the draft poems reveals the problematic aspect of this endeavour, as the intensely negative implications of crisis and unrelenting focus on personal pain provoke an outcry that spirals inevitably into despairing silence. Consideration of an unfinished essay that Bachmann

wrote in 1968 provides helpful elucidation of her views on the prerequisites for the artistic representation of human suffering and the necessary move beyond the articulation of exclusively personal pain. The essay discusses the portrayal of mental breakdown in Sylvia Plath's semi-autobiographical novel *The Bell Jar* (1963), a book that first appeared in German translation in 1968, the year of Bachmann's draft essay [KS, 621]. In the following section of this chapter, I will explore Bachmann's reading of Plath's novel and its prose representation of psychological crisis. Her remarks, when compared with Plath's journal reflections on her own writing, reveal shared aesthetic concerns on the part of the two female authors that can be used to illuminate a formal move beyond the declaration of subjective distress in Bachmann's writings of the 1960s.

Writing and Experience

Bachmann opens her essay by briefly stating the fact of Plath's suicide, an event that took place on 11 February 1963, just one month after *The Bell Jar* was first published:

Sylvia Plath hat sich, dreißig Jahre alt, in London getötet. Die Rücksicht auf die Menschen, die ihr nahgestanden sind, das Recht auf das Private, das Geheimnis, erlauben es nicht, mehr darüber zu sagen.

Trotzdem ist Die Glasglocke mit Recht als autobiographischer Roman zu bezeichnen, aber keineswegs, weil hier jemand seine Privatangelegenheiten einem sensationssüchtigen Publikum anbietet, sondern autobiographisch in dem Sinn, in dem die geistige Figur einer denkenden, zerfallenden, geschlagenen und zerstörten Kreatur einzig interessant und mitreißend an einem anderen sein kann. [KS, 450]

Following the opening declaration of resolve to provide no private details about the author's life, Bachmann contemplates the particular mode of reflexive autobiography devised by Plath in terms that echo her later description of *Malina* as '[e]ine geistige, imaginäre Autobiographie.'²⁰ As Monika Albrecht and Dirk Götsche have pointed out, in the context of Bachmann's *Todesarten* work, 'scheint es nicht zuletzt die Darstellung einer "Todesart" in der komplexen Form eines autobiographisch begründeten Schreibens zu sein, die Bachmann an Plaths Roman interessiert hat.'²¹ Dismissing the possibility that Plath could be said to give a sensationalist account of her intimate affairs, Bachmann's essay argues instead that the autobiographical aspect of the novel is to be identified in the intellectual figure found within the abused and suffering creature depicted at its centre. The novel recounts the nervous breakdown of its female protagonist, Esther Greenwood, and includes details of clinic stays based loosely on Plath's own experience during the 1950s. For Bachmann, it is the subtle prose depiction of the origins of individual suffering — 'daß man sich selbst nach der dritten Lektüre fragt, wo dieses geheime Unglück anfängt

und wie' — that forms 'das Beste und Seltsamste' about the novel's achievement [KS, 451]. She highlights Plath's skill in portraying a condition of psychological distress that builds over the course of the narrative without ever being labelled or diagnosed:

Danach das Anrennen Szene nach Szene in den Selbstmord, in den Wahnsinn, der, obwohl die Unterhaltung mit den Ärzten wiedergegeben wird, nie bezeichnet wird, aber ein Krankheitsbild mit unheimlicher Präzision beschreibt, wo andre Autoren (wie etwa <Marguerite Duras>) vollkommen versagen, weil sie sich offenbar nicht einmal im Klaren darüber sind, daß auch das geistige Krankheitsbild, das psychotische, einer genauen Beschreibung bedarf und man nicht x-beliebige Wahnvorstellungen zusammenstellen kann, weil sie etwas 'Poetisches' an sich haben. Nichts ist poetisch an Krankheit, und die großen Kranken von Dostojewski bis Sylvia Plath wissen es, die Krankheit ist das schlechthin Entsetzliche, es ist etwas mit tödlichem Ausgang. [KS, 451]

Underlining the 'extraordinary precision' with which Plath describes the condition of psychological distress, Bachmann identifies the fierce anti-lyricism of the depiction of sickness in *The Bell Jar*. In terms that recall the warning against the commodification of human suffering within popular culture delivered in her Frankfurt lectures, Bachmann contrasts this drive for linguistic exactitude with stereotyped evocations of madness by writers such as Marguerite Duras, who are said to be attracted by the 'poetic' quality of sickness. In Bachmann's view, the representation of psychological crisis demands an unrelenting intellectual engagement on the part of the writer who must control and craft the debilitating experience of sickness.

This belief in the need for the artist to demonstrate formal control over painful experience has striking affinities with Sylvia Plath's own views on her task as a writer. Comments made by Plath in a 1962 interview place similar stress on the intellectual obligation to shape the stuff of personal experience:

I think my poems immediately come out of the sensuous and emotional experiences I have, but I must say I cannot sympathize with these cries from the heart that are informed by nothing except a needle or a knife, or whatever it is. I believe that one should be able to control and manipulate experiences, even the most terrifying, like madness, being tortured, this sort of experience, and one should be able to manipulate these experiences with an informed and an intelligent mind.²²

Plath's journal entries are explicit in identifying writing as a means of regaining agency and control, describing how the composition process may be used to channel malaise in order to overcome it. Indeed, the emphasis in the above lines on the poetic imperative for control and manipulation might even be said to replicate the torture itself in a kind of literary regress. A 1956 journal entry comments on close descriptions of electric-shock therapy which came to

feature prominently in *The Bell Jar*: 'And now I sit here, demure and tired in brown, slightly sick at heart. I shall go on, I shall write a detailed description of shock treatment, tight, blasting short descriptions with not one smudge of coy sentimentality [...].'²³ Plath highlights the irony that her deliberate efforts to overcome 'easy poeticisms' are mistakenly considered 'rough, anti-poetic, unpoetic'²⁴ by contemporaries who fail to recognize the true nature of her artistic project. Yet, simultaneously, these entries underline the precarious balance between the need to craft lived experience and the imperative for the writing to be grounded in this very material. Overly abstract and intellectualized approaches are rejected as inauthentic as Plath insists: 'Must root in life itself. [...] Mesmerize myself into forgetting the waiting world. The IDEAS kill the little green shoots of the work itself. I have experienced love, sorrow, madness, and if I cannot make these experiences meaningful, no new experience will help me.'²⁵ The journal entries describe different stages in the composition process; they underscore the aesthetic need first to engage with and then move beyond events from her own life: 'Must get into deep stories where all experience becomes usable to me. Tell from one person's point of view: start with self and extend outwards: then my life will be fascinating, not a glassed-in cage. If only I could break through in one story. [...] If only I could get it real.'²⁶ Two days later, Plath reiterates the necessity of 'opening out' her own experience and longing to 'break onto a meaningful prose', identifying her quest 'in search of times past' in order that 'all time present will be endowed with special form and meaning'.²⁷ This desire 'to break out into prose'²⁸ is reiterated a number of times in the journal entries which use medical vocabulary, identifying the mode as 'a certain therapy'²⁹ and 'very healthy antidote [...] to the poems' intense limitations,³⁰ in their association of prose forms with a state of relief and release. Recalling Bachmann's own disillusion with verse composition, Plath's journals chart a frustration with lyric forms and suggest that prose is a mode better suited to the articulation of personal experience:

Now that I have attained, shall I say, a respectable age, and have had experiences, I feel much more interested in prose, in the novel. I feel that in a novel, for example, you can get in toothbrushes and all the paraphernalia that one finds in daily life, and I find this more difficult in poetry. Poetry, I feel, is a tyrannical discipline, you've got to go so far, so fast, in such a small space that you've just got to turn away from all the peripherals.³¹

This assertion of the tyrannical character of lyric composition is closely related to the spatial limitations of the genre, which necessitate an absolutist focus on the essentials of what is to be expressed. Ultimately for Bachmann, Plath's prose narrative did not go far enough in formal terms — 'sie hat weder die englische Sprache zertrümmert noch zum Auferstehen gebracht' [KS, 152]. Yet, Plath's status amongst 'die Schriftsteller, die in der Hölle waren' [KS, 152], as well as her

poetological reflections and practice, which emphasize both the need for fierce anti-lyricism on the part of the writer and the status of prose as a vehicle for the portrayal of lived experience, help to shed light on the experimental shift towards prose forms in Bachmann's writings of the 1960s.

Clear parallels relating to the issues of literary genre and the expression of lived experience are to be found in interview comments made by Bachmann in 1971. Through the pointed inversion of an assertion about lyric composition found towards the beginning of Rilke's *Die Aufzeichnungen des Malte Laurids Brigge*,³² Bachmann comments on the hybrid poetic prose of her first collection of short stories, *Das dreißigste Jahr* (1961):

Diese erste Prosa kommt zum Teil noch aus dem Zustand des Gedichteschreibens. Es sind noch viele Versuche darin, den Satz so hochzutreiben, daß kein Erzählen mehr möglich ist... Um ein wirkliches Gedicht schreiben zu können, braucht man keine langjährigen Erfahrungen, keine Fähigkeit zu beobachten. Ein sehr reiner Zustand ist das, in dem nur die Sprache eine Rolle spielt. Wortauftritte sind der Anstoß für Gedichte. [...] Was sich anhäuft an Gesehenem, Erlebtem, eben das, was man mit dem hilflosen Wort 'Erfahrung' bezeichnet, das macht einen eines Tags fähig, Prosa zu schreiben.³³

By paralleling the ability to write prose with the accumulation of things seen and done, Bachmann suggests the new scope offered by the mode. Most early reviewers of *Das dreißigste Jahr* placed similar emphasis on the proximity of its prose to lyric forms, as they contemplated the genre shift in Bachmann's oeuvre.³⁴ Horst Bienek drew attention to the originality of the narrative style: 'Die Bachmann gibt unserer Prosa neue Dimensionen. Ihre Fragen und Zweifel gehen tiefer als die Fragen und Zweifel der anderen. [...] Die Bachmann kommt von der Lyrik her, man spürt es in ihren sinnfälligen Bildern.'³⁵ Similarly, Rudolf Hartung underlined how 'die Sprache dieser außerordentlichen Erzählungen, in denen Empfindung und Konstruktion auf so einzigartige Weise zusammenwirken, sich häufig anschiebt, Sprache des Gedichtes zu werden.'³⁶ Yet, it was precisely the hybrid character of this poetic prose that so frustrated other commentators, foremost amongst whom Marcel Reich-Ranicki, who criticized the narrative preoccupation with human feeling: 'Nicht konkrete Überlegungen, nicht Gedanken veranlassen die Helden dieser Erzählungen zu ihrer schwermütigen Rebellion gegen die bestehende Ordnung, sondern Gefühle, Affekte und Leidenschaften, die zwar sehr ehrbar sein mögen, sich jedoch weder definieren noch erklären lassen.'³⁷ In contrast to Bachmann's verse of the 1950s, where engagement with emotion is deemed compatible with the universality of the lyric scene, the realistic prose settings are dismissed outright:

Unklare und unkontrollierbare Pauschalgefühle sind es, von denen sich

diese Menschen treiben lassen. Nicht anders war es in den Versen der Bachmann. Nur wurde dort das lyrische Ich gegen das ganze Universum gestellt, alles geschah auf einer symbolisch-poetischen Ebene, in kosmischen Gefilden. Hier hingegen deutet Ingeborg Bachmann für die Aktionen ihrer Helden einen durchaus realen Hintergrund an: Nicht zwischen Himmel und Erde, sondern in österreichischen Städten der fünfziger Jahren spielen diese Geschichten. Was in den Versen legitim und annehmbar war, ist hier bisweilen schwer erträglich. Andere Gesetze der Akustik gelten im Welttheater, andere in einem Wiener Kaffeehaus.³⁸

This questionable insistence evident in these lines on an absolute distinction between the subject matter suitable for poetry, on the one hand, and prose, on the other hand, reflects a wider intolerance of the politicizing engagement with emotion at the centre of Bachmann's later writing. In Reich-Ranicki's view, the realistic prose portrayal of emotion must be characterized by clarity and rationality. Whilst it is considered legitimate for poetry to voice human feeling in timeless settings, 'other rules' are said to apply to prose. The critic provides no wider context for these regulations; he simply objects on principle to the prose engagement with emotional states that are dismissed as trivial and vague, ignoring Bachmann's contemporary concern to portray human experience in its real social context.

For Bachmann, writing in the post-1945 context, it was of primary concern to devise a mode through which to give expression to real events observed and experienced. Already in the first of her Frankfurt poetry lectures, 'Fragen und Scheinfragen', Bachmann famously stressed the danger of any attempt to separate literature and society: 'Unsere Existenz liegt heute im Schnittpunkt so vieler unverbundener Realitäten, die von den widersprüchlichsten Werten besetzt sind [...] und wenn die Gesellschaft sich der Dichtung entzieht, wo ein ernster und unbequemer, verändernwollender Geist in ihr ist, so käme das der Bankrotterklärung gleich' [KS, 268]. The reintroduction of the debate between engaged and pure art is identified as a consequence of the war that reinforced schematic modes of thought, which isolate and undermine art [KS, 256-57]. In her second lecture, 'Über Gedichte', Bachmann was explicit in rejecting the possibility of aesthetic transcendence after Auschwitz: 'Meine Damen und Herren, von einem heiligen Gesang, von einer Sendung, einer auserwählten Gemeinschaft von Künstlern kann nämlich heute überhaupt keine Rede mehr sein' [KS, 274]. A fear of ideological appropriation is acknowledged as partly explaining artists' desire to distance their work from the political realm. Yet, referring to Ezra Pound and Gottfried Benn as key representatives of the *Art for Art's Sake* movement, Bachmann emphasizes — 'dass es für jene beiden Dichter [...] nur ein Schritt war aus dem reinen Kunsthimmel zur Anbiederung mit der Barbarei' [KS, 277] — in order to underline the danger of a wholly apolitical response from the artistic community. Already, then, by the end of the 1950s,

Bachmann was voicing fundamental scepticism about the defensibility of any elevated aesthetic sphere. In this light, Marcel Reich-Ranicki's notorious rebuke over a decade later may be seen to accuse the female poet of falling from an artistic realm that she had long denounced as politically suspect.

In response to an interview question in 1963 relating to her contemporary interest in politics, Bachmann underlined her growing concern with the political and its all-pervasive influence on human existence:

[...] ich denke, daß dieses Interesse in vielem, was ich schreibe und was ich sage, und in meinen Handlungen merkbar sein müsste. [...] Aber Interesse für Politik — das klingt ein bißchen wie 'Interesse für Archäologie' oder 'Interesse für Astrologie' und hat doch etwas ganz anderes zu sein und will es auch sein für jemand, der nicht an das Privatime von Denken glaubt und auch nicht, daß die Kunst die Kunst ist und die Politik die Politik ist und die Wirtschaft die Wirtschaft. Darüber möchte ich einmal ausführlicher werden, mehr sagen zu diesem Komplex — das kann eine analytische Arbeit werden oder eingehen in ein Buch, das primär kein 'politisches' Buch zu sein braucht.³⁹

These comments again stress the inseparability of the political and artistic realms in outlining the author's conviction of the need for detailed response, be it analytical or artistic, to the wider social situation. A year later, Bachmann was even more explicit in describing the role of the writing process for the author. Like Sylvia Plath, she comments on how the act of poetic expression enables experience to be endowed with form and meaning. Bachmann, however, gives additional emphasis to the place of society, an issue increasingly central to her aesthetic preoccupations: 'Selbst wenn Unordnung gezeigt wird oder gezeigt werden will. Schreiben ist Ordnen, und die Komponenten, die ordnen, entspringen einem Prozeß, in dem die Subjekt-Objekt-Beziehung, die Beziehung Individuum-Gesellschaft, immer wieder Erschütterungen ausgesetzt ist.'⁴⁰ The lines make explicit the crucial relationship between the crafting artistic consciousness and the social order in which writing takes place. Bachmann gives striking emphasis to the material impact of this order on the writer's language, which is derived from a disruptive exchange between individual and society.

The years of the 1960s came to mark a time of strengthening political engagement for Bachmann. Along with contemporaries such as Günter Grass, the author lent her support to political campaigns and causes within the Federal Republic. She also travelled abroad, making trips to Czechoslovakia and Egypt, and the experience of these countries at a remove from the market-driven Western system provided an alternative perspective on the situation in the Federal Republic. Correspondence with Adolf Opel expresses feelings of regeneration on return from these journeys.⁴¹ A letter to Hans Werner Henze sent from Berlin in July 1965 gives further insight into her increasing disillusion with the contemporary state of affairs in Germany. Describing

herself as 'der Diplomat mit Restriktionen', Bachmann explains her decision to back the SPD election bid in terms of the urgent need for social change.⁴² During her residence in Berlin from 1963–65, Bachmann became increasingly preoccupied with political issues current in the Federal Republic artistic circles in which she was moving. In 1963 she joined the action against the CDU politician, Josef Hermann Dufhues, who had compared *Gruppe 47* to the *Reichsschrifttumskammer*, and she further spoke out against the end of the limitation period for crimes committed under National Socialism. In autumn 1965, along with Hans Magnus Enzensberger, Bachmann was appointed to the committee of COMES ['Comunità Europea degli Scrittori'] and, in December, she supported a declaration against the Vietnam War made by leading artists and thinkers.

A month after the July 1965 meeting with Günter Grass, Bachmann again wrote to Henze. Her letter voices a shift in her view of the ongoing election campaign and clarifies her political stance in general:

Ich bitte Dich darum, gegen die CDU, gegen die Bourgeoisie, den Revanchismus, den wieder hübsch aufblühenden Nationalismus zu sprechen, also dagegen, dagegen mit Deinem ganzen Temperament, ohne Dich zu identifizieren mit einer Partei, die das kleinere Übel ist und über ein paar ehrenwerte Leute verfügt, die zu bedauern sind im Grund [...] Ich glaube, dass wir nicht nur auf der richtigen Seite sein müssen, in einem pragmatischen Sinn, den Grass vertritt, und Du weißt, dass ich seine Argumente respektiere [...]. Aber ich glaube doch, dass unsre Ansprüche, Ideen und Forderungen sich über den Tag erheben müssen, wie eine tune — also ich bleibe unbelehrbar, und ich glaube, dass wir diesen Ideen, auch wenn niemand sie verlangt, treu bleiben müssen, weil man nicht existieren kann ohne den Absolutheitswahn, den Grass zum Beispiel mir vorwirft. [...] Alle meine Neigungen sind auf der Seite des Sozialismus, des Kommunismus, wenn man will, aber da ich seine Verirrungen, Verbrechen etc kenne, kann ich nicht votieren. Ich kann nur hoffen (hoffen, wie man hofft, wenn man weiss, verloren, verloren, für immer verloren), dass im Lauf der Zeit das Gesicht der einzigen Revolution dieser Zeit die menschlichen Züge annehmen wird, die nie ein System annehmen wird.⁴³

These lines give emphatic articulation to the importance of the act of dissent for the artist. Whilst Henze became increasingly politically active during the 1960s, Bachmann's letter reveals a significant shift away from direct political intervention that was to prove crucial for the direction of her developing aesthetics. By declaring her reluctance to align herself to any one party, Bachmann indicates a deep-seated distrust of ideology and hope for an alternative expressive form. The suggestion that this form might be compared to music ('eine tune') is related to its ability to transcend contingent circumstances and fixed meanings. This understanding of the imperative for the writer to maintain distance from direct political involvement is reiterated in

Bachmann's acceptance speech of the Anton Wildgans Prize in 1972. Here she describes her difficulty as an author when asked to make public comment on contemporary affairs.⁴⁴ She highlights the discrepancy between the occasion of the prize ceremony and writers' otherwise solitary existence — 'asozial, einsam, verdammt' [KS, 487], insisting on the unique character of the aesthetic endeavour:

Die Forderungen, die darum an Schriftsteller gestellt werden, aufs Leichtfertigste, doch zumindest die Welt zu verändern, sind völlig sinnlos. Ein aufnehmendes, abgebendes, verändertes Ich, verändert schreibend, ist etwas anderes, und zu den Aktualitäten habe ich nur zu sagen, daß man sie hinwegschreiben muß, man muß die Aktualitäten seiner Zeit korrumpieren, man darf sich nicht von den Phrasen, mit denen diese Aktualitäten einem aufgedrängt werden, korrumpieren lassen. Ein Schriftsteller hat die Phrasen zu vernichten, und wenn es Werke aus unserer Zeit geben sollte, die standhalten, dann werden es einige ohne Phrasen sein. [...] Die kristallinen Worte kommen in Reden nicht vor. Sie sind das Einmalige, das Unwiederholbare, sie stehen hin und wieder auf einer Seite Prosa oder in einem Gedicht. [KS, 490]

This speech outlines the writer's obligation to retain a critical distance from contemporary affairs and, in particular, to resist reproducing corrupt forms of discourse in their work. Bachmann's hope resides in those rare instances of poetic articulation that she terms 'die kristallinen Worte', which counter everyday clichés as serendipitous moments of original aesthetic expression.⁴⁵ From the mid-1960s onwards, then, Bachmann expressed heightening scepticism as to the appropriateness of direct political intervention on the part of the artist. Nonetheless, her radicalizing belief in the protest character of aesthetic utterance is manifest in the effort to speak out that determines the poetic drafts from the early years of the decade.

In the lyric text that begins 'Während eine Ideologie die andere rammt' [IW, 147], the drive to bear witness is explicitly related to a personal crisis that escapes notice in a world defined by strife and catastrophe. The draft's opening lines merge reference to conflict in the Balkans with everyday images of human casualty, those of a fall from scaffolding and a child being run over by a car, before moving into a form of internal dialogue that uses the second-person pronoun to articulate the speaker's own isolated state:

Während eine Ideologie die andere rammt
während die Erde bebt am Balkan
einer vom Gerüst stürzt
und ein Kind, ein einziges,
in ein Auto läuft,
eine Gasleitung undicht geworden ist,
während es da und dort sich stirbt

und gestorben wird, ein Zeitzunder platzt
 und Du weißt es auch,
 bist Du allein in Lebensgefahr
 Das weißt Du anders das ist
 so anders und wächst noch kein Kraut
 dagegen und zitterst und züchtest
 ein Kraut dagegen, nur Ruhe und Tapferkeit
 Tapferkeit sagst Du in der Nacht,
 tapfer sein, das heißt
 leben mit dem Geröll
 im Kopf mit dem Rollen und beim Untergang
 dessen was glücklich macht, was war es,
 es war bloß ein wenig, aber alles,
 ist schon untergegangen, du gehst unter,
 du mußt etwas dagegen sagen, Dir
 den andren das übliche sagen, wie geht es
 und danke gut,
 gutt gutt gutt in einer Lache Blut,
 das tropft gutt gutt, bei Lebensgefahr
 mit der offenen Schlagader
 nichts zu machen [IW, 147]

As is the case in the letter to Henze, the lines voice the need for protest at fatal individual crisis: 'du gehst unter, / du mußt etwas dagegen sagen'. Frustration with social convention is made clear in the mention of those standard formulae that bear no relation to the speaker's actual condition. The graphic images of the puddle of blood and exposed artery in the poem's final lines suggest the state of damage that otherwise goes unspoken. The combination of fractured clauses, run-on lines and repetitions convey the speaker's confusion at an order in which resilience is defined by the ability to stand the destruction of that which makes her happy. At the close of the draft, the repeated gutturals of the claim to be fine ['gutt gutt gutt'] give symptomatic expression to her sense of powerlessness before finally breaking off into silence. For the author increasingly concerned to address the inextricability of individual and cultural malaise, the raw draft reveals the protest value of lyric expression, as well as the false distinction often made by critics who attempt to separate her personal crisis from her strengthening political reflection during the 1960s, as though the two experiences were entirely unrelated.⁴⁶ In fact, personal experience of sickness provoked Bachmann's concern with the wider roots of individual distress and her new preoccupation with symptomatic states and forms of expression. In what follows, I focus on the increasing emphasis on the body in the author's contemporary writings and, particularly, the interaction of the individual body with the body social in order to demonstrate the expressive effort to challenge the all-pervasive influence of ideology.

Writing the Body

Was ich unter Politik verstehe, hat sich herangebildet in mir, einem einzelnen, und nun mag das Wort hingeworfen werden zum erstenmal: nicht als Resultat denkender Überlegungen, sondern als eines der Physis. Damit möchte ich sagen: ich habe nicht eines Tages alle möglichen Theorien vorgesagt bekommen, in alle Praktiken Einsicht genommen, um mich für die eine oder andre zu entscheiden, zum Beispiel daraus hervorzugehen als Demokrat — wählen wir ruhig die harmloseste und schwierigste Absonderlichkeit —, sondern auf Grund einer langen umwegigen Geschichte der Physis, das heißt, daß ein im Prozeß befindliches Körperwerk, dessen Tentakel die andren Tentakel des gesellschaftlichen Körpers dauernd berührt, von ihnen abgestoßen und angezogen wird. [KS, 373–74]

These lines appear in a short prose draft entitled 'Politik und Physis' dating from the early 1960s that vividly depicts the interconnected personal and social spheres with this arresting description of touching bodies.⁴⁷ The text was first published in *Kritische Schriften* (2005) alongside four contemporary prose drafts which are similarly preoccupied with the failings of political discourse in the Cold War era ('Milieu und Sprache'; 'Sprache von Mann und Frau'; 'Europa und Marxismus'; 'Sprache der Politik und der Medien').⁴⁸ Dirk Göttsche identifies the five texts as an attempt by the author to combine her linguistic scepticism with political critique in essayistic form.⁴⁹ Göttsche draws attention to the simplistic opposition between mind and body in the fragment, yet he suggests it is to be interpreted in the context of Bachmann's developing conception of an alternative kind of politics that takes seriously the individual experience of suffering and enables a mode of thought beyond ideology.⁵⁰ Arturo Larcati further elucidates this point when he identifies 'Politik und Physis' as part of Bachmann's project to develop an aesthetic mode capable of fusing 'physical response, intensity of sympathy, and ideological commitment'.⁵¹ The text is said to present the body as representing a direct form of contact to those things, particularly from the political sphere, affecting the subject. Larcati reads the image of the tentacle with reference to a passage from Bachmann's prize acceptance speech *Die Wahrheit ist dem Menschen zumutbar* (1959) that describes the writer's vocation. Here, Bachmann employs an image of touching to advocate an immediate form of response to the world: 'Alle Fühler ausgestreckt, tastet er nach der Gestalt der Welt, nach den Zügen des Menschen in dieser Zeit' [KS, 247]. Referring to Jürgen Habermas's conception of 'kommunikative Vernunft', Larcati stresses Bachmann's 'emphatische[s] Eintreten für ein sinnlich und körperlich akzentuiertes Politik-Verständnis [...]'.⁵² In its rejection of rational modes of contemplation, as well as of abstract theoretical forms, the draft provides explicit commentary on the political

motivation for the development of a poetics of perception that draws on sensory and emotional experience. Another of the five contemporary prose drafts, 'Sprache von Mann und Frau', explicitly critiques pre-formulated linguistic modes for compounding social structures which alienate men and women in an abstract realm unconnected to material reality:

Mann und Frau sind die Knechte einer Sprache, es ist unwahr, daß sie sich, selbst in den spontansten Zusammentreffen etc., spontan äußern. Alle Begriffe sind ihnen vorgekaut von der Gesellschaft, sie finden nur innerhalb dieser Sprache statt, und es gibt nur wenige, die überhaupt eine Möglichkeit in sich fühlen, gegen diesen Kodex zu verstoßen und etwas zu äußern, das nicht bestimmt ist. [KS, 370]

Hans Höller explicitly identifies the prose texts as a theoretical background to the contemporaneous lyric writing and comments pointedly on Bachmann's politicizing literary endeavour: '[d]ie Formel "Politik und Physis" [...] meint den Versuch, in möglichst großer Nähe zu primären körperlichen Erfahrungen, zur "Physis", zu einer anderen "Politik" des Schreibens zu finden.'⁵³ The preoccupation in Bachmann's draft poems with physical symptoms and symptomatic expressive forms may then be related to a politicizing project to depict aspects of affective experience typically excluded from the ideologically determined public sphere of language.

Throughout the draft poems, the female speaker describes her condition of physical extremis in graphic detail. Evocations of bodily fluids and functions, of extreme medical treatments, as well as of sexual desire and gratification, rebel against those social drives that promote conformity through regulated forms of speech and behaviour.⁵⁴ In 'Gerüche' [IW, 38], a condition of physicality that is said to provoke general opprobrium is described in first-person perspective:

Gerüche

Immer habe ich den Geruch geliebt, den Schweiß,
die Ausdünstung am Morgen, auch die Exkremente,
den Schmutz nach langer Bahnfahrt und in einem Bett.

Mein Geruch ist verdammt geworden, ich war eine
Schnapsfahne in einem wohlbestelltem Haus.
Dreimal Baden auch keine Seltenheit. Am Monatsende
bin ich gemieden worden wie ein Kadaver.

Ich habe viel bereut, am meisten aber meinen Geruch.
Am meisten, daß mein Geruch nicht gefallen hat.

Es erzeugt Haß, Rachsucht, Verdammung werden noch so erzeugt. [IW, 38]

The resolute listing of social unmentionables — 'Schweiß', 'Aurdünstung', 'Exkremente', 'Schmutz' — compounds the shocking character of the speaker's opening declaration that she has always loved their smell. Terming herself 'eine

Schnapsfahne' and 'ein Kadaver', the speaker underlines her socially outcast position. The politically charged foregrounding of the suffering body here and in many of the lyric drafts may be further elucidated through consideration of contemporary Frankfurt School concern with the repression of the physical realm within rational Western culture, particularly as set out by Horkheimer and Adorno in their seminal *Dialektik der Aufklärung* (1947). Completed in Californian exile before the end of World War II, this work devises a complex dialectical critique of the history of Enlightenment under which the prioritization of instrumental reason within Western culture is said to have promoted practices of exclusion and domination that inevitably culminated in Fascism. The study identifies the natural realm as the absolute threat for enlightened civilization.⁵⁵ The complicit role of language is emphasized by the authors in their examination of those cultural mechanisms which banish non-rational drives and states from the public sphere as 'Other' and so render them a source of fear.⁵⁶ Comments from the third section of the study describe the Enlightenment project to cast suspicion on natural human functions and instincts:

Vom Ekel vor den Exkrementen und dem Menschenfleisch bis zur Verachtung des Fanatismus, der Faulheit, der Armut, geistiger und materieller, führt eine Linie von Verhaltensweisen, die aus adäquaten und notwendigen in Scheußlichkeiten verwandelt wurden. Diese Linie ist die der Zerstörung und der Zivilisation zugleich. Jeder Schritt war ein Fortschritt, eine Etappe der Aufklärung.⁵⁷

The unrelenting linguistic evocation of shocking scenes of corporeality in Bachmann's draft poems can be read as a rebellion against the oppressive norms dominant within mass culture. In the draft entitled 'Gerüche', Bachmann could be read as experimenting, under the influence of having read *Dialektik der Aufklärung*, with her own status as woman who figures nature within culture. The reflective tone and composed form of the typewritten draft suggests a degree of self-awareness that stands in defiant contradiction to the state of speechless objectification to which the speaker suggests she is so anonymously relegated. By engaging with her own body as that which is treated as threatening and obscene by civilized society, the speaker attempts to write out from the isolated place to which she has been banished.

Sigrid Weigel was the one of the first to stress the influence of Horkheimer and Adorno's study on Bachmann's novel. In her intellectual biography of 1999, she identifies Malina and Ich, who comprise the dual subject position at the centre of the novel, 'als Verkörperungen einer Dialektik der Aufklärung'.⁵⁸ Tracing a trajectory of gendered critique from the short story 'Undine geht' (1961) to the *Todesarten* cycle, Weigel disputes common interpretations of Ich as Malina's alter ego and stresses, instead, 'vielmehr ist das Ich das Andere von

Malina'.⁵⁹ Drawing on Weigel's study, Marion Schmaus further underscores the influence of *Dialektik der Aufklärung* on the culturally critical content of Bachmann's oeuvre. Schmaus explicitly refers to the ongoing effort to find a voice for reason's Other in Bachmann's late prose work:

Mit Undine und den Protagonistinnen des späten Prosawerks erhält das Ausgeschlossene, das Andere der Vernunft eine Stimme. Schließlich wird durch das Doppelwesen Malina-Ich die Auseinandersetzung zwischen diesen beiden kulturgeschichtlich und geschlechtlich codierten Vernunftformen in eine Person verlegt.⁶⁰

Georgina Paul has similarly examined the correspondences between Horkheimer and Adorno's thought and the symbolic functioning of gender in *Malina*, where the masculine is aligned with the rational and abstract and the feminine with the irrational and corporeal. Paul argues that 'the account of the formation of the rational, analytical, self-contained male-subject-as-norm that underlies Bachmann's novel corresponds closely to the account of the Enlightenment subject presented in Horkheimer and Adorno's *Dialectic of Enlightenment*'.⁶¹ Paul draws attention to the passage in the study that acknowledges 'the structures of power that permitted the cultural creation of woman as the embodiment of objectified nature'.⁶²

Der Mann als Herrscher versagt der Frau die Ehre, sie zu individuieren. Die Einzelne ist gesellschaftlich Beispiel der Gattung, Vertreterin ihres Geschlechts und darum, als von der männlichen Logik ganz Erfasste, steht sie für Natur, das Substratum nie endender Subsumtion in der Idee, nie endender Unterwerfung in der Wirklichkeit. Das Weib als vorgebliches Naturwesen ist Produkt der Geschichte, die es denaturiert.⁶³

In this light, the lyric drafts can be read to manifest an early stage in what Paul identifies as Bachmann's effort to engage with how the bourgeois hierarchy turns gender into a symbolic phenomenon where "femininity" becomes the site in which is lodged all that masculinized subjectivity has had to repress in the course of socialization. [...] The unconscious relationship to the projected "feminine" motivates the male subject's psychological attraction to it, as well as his violence towards women as those who embody to him what is impermissible in himself.⁶⁴ Woman, as embodiment of objectified nature, therefore stands for the repression of those aspects of existence that bourgeois society considers a threat to the rational system. Drawing on her own experience of marginalization, the female writer attempts to occupy the place of those excluded by society through construction of a politicized aesthetic mode that restores the human body to a place of cultural significance.

Horkheimer and Adorno's draft section entitled 'Interesse am Körper', included in the notes at the end of the *Dialektik der Aufklärung*, considers how it is the ambivalent attitude of enlightened culture towards the human body

that fosters latent aggression. Both rejected as inferior and desired as forbidden, the body is treated as something to be dominated and possessed. The draft argues that it is the sexual libertine who constitutes the greatest threat to the murderous rational system. The free practice of sexuality is said to represent a lost state of immediacy and unity whose relation to the natural serves as a reminder of human mortality. The notes identify 'der Mörder' as the brutal agent of the rational hierarchy who forms the extreme example of this love-hate relationship with the human body:

In der freien Sexualität fürchtet der Mörder die verlorene Unmittelbarkeit, die ursprüngliche Einheit, in der er nicht mehr existieren kann. Sie ist das Tote, das aufsteht und lebt. Er macht nun alles zu einem, indem er es zu nichts macht, weil er die Einheit in sich selbst ersticken muß. Das Opfer stellt für ihn das Leben dar, das die Trennung überstand, es soll gebrochen werden und das Universum nur Staub sein und abstrakte Macht.⁶⁵

A number of Bachmann's draft poems describe physical desire and gratification through the evocation of acts of casual sex. The exotic context of these texts serves to align their speakers with uncontrollable elements excluded from rational Western culture. The draft that begins 'Ich habe euch, meine Spießer, hätt euer hundert' [IW, 169] contrasts a bourgeois lifestyle, defined by its humiliations, boredom and quick judgements, with a tumult of sensual experience that provokes a new sense of liberation for the lyric speaker. Mention of an orgy, along with the references to sand, desert and the Red Sea, suggest the draft poem's relation to the *Wüstenbuch* manuscript, composed between June 1964 and November 1965 following Bachmann's return from her Egypt journey [TK 1, 563-69]. 'Auflösung' [IW, 168] sketches a scene of sexual encounter with a stranger picked up in the street. The typewritten draft details feelings of sensory pleasure in the act of touching and of being touched and describes sexual longing in terms of physical hunger:

Auflösung

Eines Tags, es war gestern, oder, ist auch
gleichgültig, da setzt dieses Gesicht sich wieder
zusammen, da holen die Füße aus, ganz zerbrochen
immer noch innen, eines Tags holt man sich jemand
von der Straße, von wo ist auch gleichgültig,
man betastet und wird betastet, verläßt
sich wieder darauf daß dieses Fleisch hungrig
ist,
aber am nächsten Tag erst, nicht während
es sich vereinigt, sich betreibt, sich äußert,
macht es die Poesie, auf die es schon keinen Wert
mehr legt, es erinnert sich, allein, gesäubert,
es erinnert sich mit und ohne Hilfe des Kopfs

es möchte wieder, es möchte so wieder und
 besser lieben, es möchte hat ja das Gefühl,
 das ins Fleisch schneidet. zubereitet.
 Männer und Frauen, Mann und Frau, das ist gut, das
 soll oft sein, und Mann und Mann und Frau Frau,
 gut ist nur, was gut tut, es hat immer
 gut getan

An einer Kreuzung stehen, nach einer Kreuzigung,
 und vor Dankbarkeit nicht wissen, wohin gehen.
 Der Weg ist kurz.
 In jedem Fall.
 Wähl welchen du willst,
 es ist gleichgültig.

Ich rufe Dich von der Straße,
 komm, hab schwarzes Haar, sei jung,
 sei hart, tu weh, hier wo alle blond sind,
 terra nova, Africa, ultima speranza. [IW, 168]

Stressing the process of recollection, the draft appears caught up in contemplation of a mode of being, informed by physicality, where memories of sexual experience are said to provoke new desire. Use of the first-person pronoun is absent from the poem and, instead, the repeated reference to 'das Fleisch' suggests a subjectivity that lives through flesh. The animal character of sexual union is not only underscored through this alignment of the speaker with the material realm but it is further emphasized by the repeated use of the neutral third-person pronoun which signals the anonymity of the physical contact. Whilst the indeterminate 'es' initially appears to refer to 'das Fleisch', its eight-fold repetition in the space of five lines [ll.10–15] amidst confused syntax and impersonal constructions further conveys a sense of release from the 'Ich' in the orgiastic moment. The Groddeckian connotations of the impersonal cipher suggest the speaker's symptomatic effort to give voice to an underlying condition for which linguistic expression cannot be found. The emphatic formal character of the poem's diction compounds the lyric preoccupation with the physical by evoking the corporeal rhythms of the sexual act: 'Mann und Frau, das ist gut, das / soll oft sein, und Mann und Mann und Frau Frau, / gut ist nur, was gut tut, es hat immer / gut getan'. Referring to the longed-for cut of penetration from her young African lover, the speaker associates sex with a pleasurable pain that, as Horkheimer and Adorno argue, threatens rational Western norms.

The association of the black lover with sexual passion is to be found in other poetic drafts, most notably in 'Immer wieder Schwarz und Weiss' [IW, 167] where a scene of primal encounter is described:

Immer wieder Schwarz und Weiß

Wieder wölbt sich mein Mund über Mitternacht.
 Eine dunkle Zunge rührt in mir einen Ton wach
 mit dem ich schluchzend hing, an dir, nächtelang
 tagelang laß ich Licht ein, und werde nicht rein.
 Meine Haut ist farbig von deiner geworden.
 Ach wie gut, daß niemand weiß, wie du heißt,
 daß meine junge Schwärze herrührt von deiner alten.
 von deiner uralten, eingeborenen
 Du rufst mich wie die Königin vom Sambesi [IW, 167]

The association of race and sexuality evident in the late poetic drafts might justifiably be read as a stereotypical European projection of Africa or even, as Sara Lennox argues in her postcolonial interpretation of the 'Todesarten'-Projekt, a portrayal of Imperialist fantasies of the exotic.⁶⁶ However, comparison of these drafts with a 1957 poem, 'Liebe: Dunkler Erdteil' [WI, 158–59], clarifies their status as evidence of an attempt to engage with aspects of experience which do not conform to Enlightenment norms. Heralding 'der schwarze König' as he presides over the kneeling speaker and abundant natural world, the 1957 poem presents an array of images relating to animals and nature which correspond to traditional Western renderings of the exotic:

Er, fellig, farbig, ist an deiner Seite,
 er greift dich auf, wirft über dich sein Garn.
 Um deine Hüften knüpfen sich Lianen,
 um deinen Hals kraust sich der fette Farn.

Aus allen Dschungelnischen: Seufzer, Schreie.
 Er hebt den Fetisch. Dir entfällt das Wort.
 Die süßen Hölzer rühren dunkle Trommeln.
 Du blickst gebannt auf deinen Todesort. [WI, 158: 17–24]

In the 1960s drafts, however, the clichéd nature imagery is absent, as are the regular, end-stopped lines, and the focus of the rawer, less-crafted texts has shifted to explore the nature of the lovers' physical relationship. The power relations evident in the 1957 poem have been superseded by an effort to align the female speaker with her non-white lover through representation of a physical meeting of bodies. Clearly, the interrelation of race, gender and sexuality portrayed in 'Immer wieder Schwarz und Weiß' proves hugely problematic, especially from the contemporary viewpoint, displaying crass racial stereotyping. Nonetheless, the insistence on the socially taboo character of the relationship ['Ach wie gut, daß niemand weiß, wie du heißt'] and reference to the speaker's impure condition ['und werde nicht rein'] underscore the experimental lyric effort to find a means of engaging with those natural instincts and chaotic desires that are not privileged by Western culture, laying bare the mechanisms which seek

to repress and exclude all that is Other. The draft's delegation of the corporeal to the female reflects the effort by the poet to use the fact of her sex to attain a speaking position able to address something universal about the culture, thereby moving beyond the expression of exclusively personal suffering.

'Todesarten'-Projekt

The publication of the *'Todesarten'-Projekt* in 1995 shed crucial light on Bachmann's composition methods during the 1960s, revealing her work on how to depict the relation between individual disturbance and a state of wider malaise occasioned by the trauma of Fascism in the post-1945 era. In the introduction to their editorial commentary, Monika Albrecht and Dirk Göttsche outline their intentions in bringing out this collection of published and manuscript material:

Die vorliegende kritische Teilausgabe der Werke Ingeborg Bachmanns versteht sich als eine historisch-kritische Rekonstruktion von Ingeborg Bachmanns *'Todesarten'-Projekt*. Dieses groß angelegte Projekt erzählender Prosa umfaßt in seiner überlieferten unvollendeten Form neben dem Roman *Malina*, den *Simultan*-Erzählungen und dem Prosatext *Ein Ort für Zufälle*, die zu Lebzeiten der Autorin erschienen, etwa die Hälfte des literarischen Nachlasses: drei Romanfragmente, eine Fülle weiterer Erzählfragmente sowie einige poetologische Entwürfe — Texte, die zwischen 1962/3 und 1973 entstanden. Die Fragmente von drei Romanvorhaben und drei Erzählungen aus der unmittelbaren Vorgeschichte der *'Todesarten'* in den 1950er und frühen 1960er Jahren sind ebenfalls Gegenstand der Edition. Alle diese Texte sind thematisch-motivisch, genetisch und zum Teil auch zyklisch aufs engste miteinander verknüpft. Der Titel *'Todesarten'*-Projekt meint in diesem Sinne den engen Zusammenhang der Einzeltexte in einem übergreifenden literarischen Arbeitsprozeß, dessen Stationen und Ergebnisse in wesentlichen Teilen zu Lebzeiten unveröffentlicht blieben und aufgrund ihres fragmentarischen Charakters allein in ihrem Entstehungszusammenhang angemessen darzustellen sind. [TK 1, 615]

Albrecht and Göttsche quote correspondence between Bachmann and the Piper publishing house to identify summer 1962 as the probable start of the project, when the author described her intention to begin work on something new [TA 1, 618]. Ultimately, Bachmann was to abandon this first *'Todesarten'* novel — termed 'Eugen-Roman II' by the editors because of its relation to a series of drafts from the mid-1950s also featuring the figure Eugen — that depicts a male protagonist who fears being murdered [TA 1, 104]. A journey to Egypt in spring 1964 immediately left its mark on Bachmann's writings. Desert scenes feature in her October acceptance speech of the 1964 Büchner Prize in which Berlin is portrayed as an alienating clinic space, where patients seek escape into the sands of Brandenburg. The speech was published in 1965 as *Ein Ort für Zufälle* and its

disrupted style proved radically different from the author's previous published work. Around this time, Bachmann spoke openly of her plans for a novel and, in early 1966, gave a series of readings from *Todesarten*, the unfinished narrative which posthumously became known as *Der Fall Franza* after its publication in the *Werke* edition of 1978. The editors emphasize that this text constitutes 'eine erste radikale Metamorphose der Problemstellungen, Motive und Figuren eines vorausgehenden Romans mit dem gleichen Titel *Todesarten* dar, an dem Ingeborg Bachmann in den Jahren 1962 bis 1964/65 gearbeitet hat' [TA 1, 618]. Largely composed between late summer 1965 and March 1966, the *Franza* novel relates how its female protagonist, Franziska Ranner-Jordan, has been destroyed psychologically by her psychiatrist husband who — drawing on his knowledge of female survivors of Nazi medical experiments — treated her as a case study. Told from the perspective of Franza's brother Martin, the novel narrates 'eine Reise durch eine Krankheit' [TA 2, 77] through the account of a journey through the Egyptian desert undertaken by the siblings that culminates in Franza's violent death.

The issue of psychological destruction — this time in the literary domain — is also to be found at the centre of the other unfinished *'Todesarten'* narrative which Bachmann was writing during the 1960s. Begun in 1964, with renewed work from 1966–70, this narrative focuses on the exploitation of a female figure called Fanny whose life has been sold off as fiction by her younger lover, Toni Marek. In 1966 Bachmann completed the short story 'Requiem für Fanny Goldmann' and, parallel to her composition of *Malina* which she termed the 'overture' to the *'Todesarten'* cycle, began to develop this story into a longer narrative. As the editors highlight, by 1966 Bachmann had definitively moved away from the conception of a single *'Todesarten'* novel [TA 1, 619]. In an interview of May 1969, she elucidated her understanding of this narrative cycle:

Schon ehe ich die Erzählungen geschrieben habe, diesen Erzählungsband 'Das dreißigste Jahr', hab' ich gewußt, daß es ein Buch für mich geben wird, das man später natürlich einen Roman nennen wird. Für mich ist es kein Roman, es ist ein einziges langes Buch. Es wird mehrere Bände geben, und zuerst einmal zwei, die wahrscheinlich gleichzeitig erscheinen werden. Es heißt 'Todesarten' und ist für mich eine einzige große Studie aller möglichen Todesarten, ein Kompendium, ein Manuale [...] und zugleich stelle ich mir vor, daß es das Bild der letzten zwanzig Jahre geben könnte, immer mit dem Schauplatz Wien und Österreich.⁶⁷

Despite Bachmann's longstanding preoccupation with this project, however, she never devised definitive form for her narrative cycle. The editorial attempt to reconstruct the genesis — over three decades — of a project that was never finished has thus met with considerable critical controversy. In particular, scholars have highlighted their difficulties with the attempt to impose a chronological sequence on the fragmentary drafts. They have further

criticized the editors' decision to include certain texts, for example previously unpublished prose fragments from the 1950s, which appear to have relatively little in common with the projected cycle in terms of date and subject matter. Corina Caduff, for example, questions why greater efforts were not made to publish all the extant drafts from the estate in a more coherent edition.⁶⁸ Whilst acknowledging the editorial achievement of the collection, Hans Höller stresses the hypothetical character of its reconstructions and suggests that, at times, the interpretations do not adequately differentiate between drafts in very different states of completion.⁶⁹ Sigrid Weigel draws attention to the danger of any attempt to read the extant drafts as a key to understanding the never-finished 'Todesarten' cycle in its projected entirety:

Da jetzt allen in der *Todesarten*-Edition publizierten Fragmenten der Status einer Vorstufe zugeschrieben wurde, ist gerade das unlesbar geworden, was für die Arbeitsweise Bachmanns besonders signifikant ist: die Abbrüche und Verwerfungen in ihrer Schreibbarkeit. Wenn man die Entwürfe nämlich dazu verwendet, die Lücken im unvollendeten Werk zu füllen, anstatt sie als Spuren und Symptome für das Unfertige und damit für das Ungenügen und die Kompositionsarbeit der Autorin zu entziffern, wird das Interessanteste verschüttet.⁷⁰

Weigel's comments help to elucidate my own approach in this study for examining the representation of crisis in Bachmann's writings of the 1960s and 70s. As I suggested in the introduction, rather than attempting a chronological reconstruction of the projected 'Todesarten' cycle, my readings are concerned to examine the fragmented drafts as evidence of a new aesthetic in Bachmann's oeuvre that manifests both a formal and a thematic preoccupation with the symptomatic.

Before the more recent publication of the poetic drafts, the publication of the extant prose 'Todesarten' manuscripts in 1995 had already illuminated the 1960s as a period in which Bachmann was preoccupied with states of suffering and physical symptoms. As Johanna Bossinade points out in her study *Kranke Welt bei Ingeborg Bachmann*, the focus on sickness in these prose writings is crucially related to the human crisis provoked by a morally sick order:

Die Metapher 'krank' ist in einer grundlegenden Schicht von Bachmanns Prosa gleichbedeutend mit dem Urteil 'unethisch', wobei der fatal zu nennende gemeinsame Nenner in einer sozial akzeptierten, nicht mehr als deviant empfundenen Art von Verkehrtheit liegt. In dieser verbreiteten Normalität des Verkehrten erblickt Bachmann das Skandalon der kranken Welt.⁷¹

In the course of the 1960s, the depiction of extreme physical states and preoccupation with symptomatic modes in Bachmann's writing becomes increasingly related to the search for a viable means of portraying the complex state of

individual and cultural malaise that, in a 1971 discussion of *Malina*, she was to describe as follows:

Denn, was meint man eigentlich damit, die ganze Gesellschaft beschreiben, die Bewußtseinslage in einer Zeit? Das heißt doch nicht, daß man die Sätze nachspricht, die diese Gesellschaft spricht, sondern sie muß sich anders zeigen, denn sonst wird man nie wissen, was unsere Zeit war. Und die Krankheit, die Folter darin, und die Krankheit der Welt, und die Krankheit dieser Person, ist die Krankheit unserer Zeit für mich.⁷²

One of Bachmann's most explicit appraisals of the morally diseased condition of post-war society is to be found in a series of draft introductions written to preface four public readings from the *Franza* manuscript in March 1966 included in the critical edition of the 'Todesarten'-Projekt. The unfinished *Franza* novel, largely composed between late summer 1965 and May 1966, is concerned with Fascism as a word that describes private behaviour [TK 2, 53]. Questioning where the murderous impulses have gone which were so recently sanctioned in the public realm, the draft introductions emphasize the dual conception of sickness and wrongdoing at the centre of the narrative: 'Das Buch ist aber nicht nur eine Reise durch eine Krankheit. Todesarten, unter die fallen auch die Verbrechen. Das ist ein Buch über ein Verbrechen' [TK 2, 77]. The introductions repeatedly employ the term, 'Virus Verbrechen', to suggest the malignant force at work in the post-1945 order:

Es ist mir immer, und Ihnen wohl auch, ein Problem gewesen, wohin das Virus Verbrechen verschwunden ist, es kann sich vor zwanzig Jahren nicht verflüchtigt haben [...] Es ist nur unendlich viel schwieriger geworden, Verbrechen zu begehen und die Verbrechen sind sublim, die heute begangen werden, in unsrer Nachbarschaft, unter unsren Augen, die nicht sehen. [TK 2, 71]

Explicitly criticizing the drive for progress and renewal, as well as superficial modes of engagement with past abuse, Bachmann underlines the need to address those everyday acts of violence, which are repressed and censored by civilized society.

Sara Lennox has highlighted the parallels between the description of aggressive social drives found in these draft introductions and the characterization of National Socialism in 'Was bedeutet Aufarbeitung der Vergangenheit', the well-known speech delivered by Adorno in November 1959.⁷³ Alluding to the reinstatement of dubious figures in positions of political power, Adorno also employs organicist vocabulary to identify the threatening perpetuation of National Socialism within democracy:

Der Nationalsozialismus lebt nach, und bis heute wissen wir nicht, ob bloß als Gespenst dessen, was so monströs war, daß es am eigenen Tode noch nicht starb, oder ob es gar nicht erst zum Tode kam; ob die

Bereitschaft zum Unsäglichen fortweist in den Menschen wie in den Verhältnissen, die sie umklammern. [...] Ich betrachte das Nachleben des Nationalsozialismus in der Demokratie als potentiell bedrohlicher denn das Nachleben faschistischer Tendenzen gegen die Demokratie.⁷⁴

The lines emphasize the continued existence of Fascism in post-war society and, in terms that recall the biological conception of individual and society put forward by Bachmann in 'Politik und Physis' [KS, 373-74], allude to its potential survival within individuals, as well as those wider social structures which contain and define them. Adorno draws attention to the absurdity that the vocabulary of trauma is used to denote widespread inability of the German populace to come to terms with guilt of the past, since the state of injury ought to apply to the victims and not the perpetrators of the abuse: 'Die Idiotie alles dessen ist wirklich Zeichen eines psychisch Nichtbewältigten; einer Wunde, obwohl der Gedanke an Wunden eher den Opfern gelten sollte.'⁷⁵ Bachmann similarly condemns her contemporary society for its failure to engage properly with past wrongdoing. Concerned, above all, with the misdeeds being carried out in contemporary society, the draft introductions to the *Franza* readings stress the contribution of literature to the widespread failure to acknowledge present forms of abuse:

Die Todesarten wollen die Fortsetzung sein, in einer Gesellschaft, die sich die Hände in Unschuld wäscht und nur keine Möglichkeit hat, Blut fließen zu lassen, zu foltern, zu vergasen. Aber die Menschen, die sind nicht so, nicht plötzlich zu Lämmern und Entrüsteten geworden. Unsere Literatur möchte kühn sein, auf Kosten der Vergangenheit, aber ich habe herausgefunden, daß sie unbewußt einer Täuschung unterliegt. Daß sie, ohne es zu wissen, verheimlicht, welche Dramen sich abspielen, welche Arten von Mord. [TK 2, 77]

Inge von Weidenbaum was the first to note that Bachmann borrows this conception from a short story entitled 'La Vengeance d'une Femme' by the nineteenth-century French writer J. A. Barbey d'Aureville, similarly concerned with the relation between the failings of literature and hidden forms of abuse.⁷⁶ In a detailed article that treats the reception of Barbey d'Aureville in the 'Todesarten' prose, Dirk Göttsche further argues that through the innovative portrayal of internal abuse, Barbey d'Aureville provided Bachmann with a narrative model for her *Franza* novel.⁷⁷ Göttsche stresses that the French author was also writing in the aftermath of historical catastrophe and relates this situation to the aesthetic project to expose wrongdoing.⁷⁸ In his story, Barbey d'Aureville specifically identifies the danger inherent in literature's 'impérissable pudeur',⁷⁹ emphasizing that superficial notions of the taboo and immoral lead to a much more ethically dubious tendency to repress and silence the very real issues that must be dealt with in the public sphere. Bachmann echoes this sentiment when she notes: '[d]as Jetzt ist schwer aufzufinden, weil

alles in Watte verpackt ist, aber nur zum Schein. Und Mord und Grausamkeit in dieser Gesellschaft, die sind zu entdecken' [TK 2, 17]. The draft introductions describe the goal of the 'Todesarten' writing to depict the internal scenes of contemporary abuse:

Dieses Buch versucht etwas anderes — das aufzusuchen, was nicht aus der Welt verschwunden ist. [...] Die wirklichen Schauplätze, die inwendigen, die in die äußeren mitgenommen waren und stärker sind, finden in dem Denken statt, einmal in dem das zum Verbrechen führt, einmal in dem, das Sterben macht. Denn es ist das Innen, in dem alle Dramen stattfinden, kraft der Dimension, die wir oder imaginierte Personen ihren Gedanken verleihen können, denn es ist nicht wahr, daß wir in einer Zeit ohne Dramen leben. [TK 2, 75-76]

Bachmann thus sets out her project to develop a literary mode through which to give representation to deathly present dramas, and their relation to historical wrongdoing, in the post-war era.

The artistic engagement with private forms of Fascism was not, however, without its challenges and problems. As Kurt Bartsch has pointed out, the use of the term to describe everyday behaviour involves its potential trivialization and risks conflating subjective and collective suffering in the moment of identification with history's victims. Referring specifically to Bachmann's use of the term in *Der Fall Franza* and late interviews, Bartsch comments:

Der Bezug auf die nationalsozialistische Schreckensherrschaft führt folgerichtig [...] zur Verwendung des Begriffs 'Faschismus' für alltägliche zwischenmenschliche Verhaltensweisen. Dies mag problematisch sein, nachdem der Begriff trotz fortschreitend präziserer Definition in den Sozialwissenschaften durch geradezu inflationären, trivialisierten Gebrauch seit Mitte der sechziger Jahre an Schärfe verloren hat, besonders auch, da der Begriff hier von einem politischen und sozialen Phänomen auf eine scheinbar rein private Ebene transferiert wird.⁸⁰

Irène Heidelberger-Leonard has also questioned the subjective character of Bachmann's engagement with Auschwitz in the 'Todesarten' prose. In particular, she draws attention to a problematic private appropriation of historical catastrophe in the effort to denounce the perpetrators:

Bachmann schreibt nicht über Auschwitz, sie schreibt durch Auschwitz hindurch, [...] sie schreibt, um es noch deutlicher zu sagen, ihr Auschwitz. Die eigene Geschichte wird ihr zur Geschichte aller, 'die doch die große Geschichte ausmachen' (III, 433). Daß eine derart persönliche Auseinandersetzung, ja eine solch private Vereinnahmung dieser weltgeschichtlichen Katastrophe ihrerseits wieder problematisch ist, zumal sie vonseiten der nachgeborenen Tätergeneration vorgenommen wird, läßt sich unschwer erahnen. Denn die Perspektive, die die Autorin dabei in ihren Werken einnimmt, ist primär die der Opfer, und ihre Figuren, deren Vernichtung sie minutiös nachzeichnet, denunzieren die Täterschaft der Mörder.⁸¹

Underlining the difficulty of any identification with the victims of historical atrocity by the child of one of its perpetrators, the lines further allude to Bachmann's status as the daughter of an early member of the NSDAP.⁸² In other research, Heidelberger-Leonard examines the issue of identification with history's victims through the consideration of references to the writings of Jean Améry, the Austrian author and Auschwitz survivor, in Bachmann's 'Drei Wege zum See', the final story in the *Simultan* collection. Without naming Améry directly, Bachmann describes the reaction of her protagonist, a political journalist and photographer, after reading one of his most famous essays:

Sie las zufällig einen Essay 'über die Tortur' von einem Mann mit einem französischen Namen, der aber ein Österreicher war und in Belgien lebte, [...] darin war ausgedrückt, was sie und alle Journalisten nicht ausdrücken konnten, was auch die überlebenden Opfer, deren Aussagen man in rasch aufgezeichneten Dokumenten publizierte, nicht zu sagen vermochten. Sie wollte diesem Mann schreiben, aber sie wußte nicht, was sie ihm sagen wollte, denn er hatte offenbar viele Jahre gebraucht, um durch die Oberfläche entsetzlicher Fakten zu dringen, [...] weil dieser Mann versuchte, was mit ihm geschehen war, in der Zerstörung des Geistes aufzufinden und auf welche Weise sich wirklich ein Mensch verändert hatte und vernichtet weiterlebte. [TK 4, 389–90]

Published as 'Die Tortur' in 1965, Améry's essay reflects on the experience of being tortured by the Gestapo after he was arrested in July 1943 as a member of the Belgian resistance for distributing anti-Nazi propaganda.⁸³ In the essay that he wrote more than twenty years later, Améry leaves no doubt about the lasting significance of this experience for the tortured subject: 'Die Tortur ist das fürchterlichste Ereignis, das ein Mensch in sich bewahren kann.'⁸⁴ Bachmann's protagonist recognizes Améry's literary achievement in finding expressive form for an inalterable condition of human damage and its lasting consequences. In an essay published in 1993, Heidelberger-Leonard highlights the context in which Bachmann wrote the story after the suicide of Paul Celan in April 1970 and suggests 'daß sie bei Améry die Wörter findet, die die Vernichtung des Freundes am genauesten zu fassen vermögen.'⁸⁵ Améry describes how the experience of physical pain provokes psychological destruction that ultimately results in the obliteration of the human subject:

Die Grenzen meines Körpers sind die Grenzen meines Ichs. [...] Der andere, gegen den ich physisch in der Welt bin und mit dem ich nur solange sein kann, wie er meine Hautoberfläche als Grenze nicht tangiert, zwingt mir mit dem Schlag seine eigene Körperlichkeit auf. Er ist an mir und vernichtet mich damit.⁸⁶

Heidelberger-Leonard highlights this differentiation between physical and psychological destruction in Améry's essay and suggests that Bachmann, who conflates the two categories in her late story, disregards the significance of this

crucial distinction. In her prize-winning biography of Améry, published in 2004, Heidelberger-Leonard formulates it thus:

Bachmann, die sofort von der 'Zerstörung des Geistes' spricht, setzt sich somit über die grundlegende Differenz zwischen Versehrung der Körpers und Versehrung des Geistes in ihrer Paraphrase hinweg. [...] Natürlich führt auch bei Améry im nachhinein die physische zur psychischen Vernichtung, aber dies ist Gegenstand der Reflexion, wird nicht von vornherein als Prämisse gleichgesetzt.⁸⁷

These lines challenge the implicit prioritizing of psychological damage in Bachmann's story and suggest that, in seeking expressive form for a condition of invisible disturbance, her text does injustice to the real experience of physical pain. In the poetic drafts of the 1960s, the representation of conflated states of physical and psychological distress might be said to pose a similar problem. My concern in what follows is to explore this earlier stage of the expressive project in which Bachmann sought a viable means of relating a state of subjective distress to historical circumstance. I chart the developing political preoccupation in the poetic drafts from the early 1960s with physical symptom and injury, as well as with symptomatic linguistic modes. Acknowledging the difficulties and potential pitfalls of this aesthetic endeavour, I identify an attempt — and not necessarily always a conscious one — to express the cultural origins of individual suffering. Monika Albrecht, in her entry on National Socialism in the *Bachmann-Handbuch*, draws attention to the fragmentary character of many of Bachmann's later writings in the context of the search for literary form for the experience of 'Fascism in private relationships':

Eine Frage, die selten aufgeworfen wird, in diesem Kontext jedoch unverzichtbar ist, betrifft den Fragmentcharakter vieler später Texte [...], insofern die in den Entwürfen vorliegenden Konkretisierungen des Themas Nationalsozialismus nicht zuletzt auch unter dem Aspekt der Suche nach einer Darstellungsweise des 'Fascismus in privaten Beziehungen' zu lesen wären.⁸⁸

It is in this experimental context that I situate many of the poetic drafts of the 1960s. This chapter thus closes with a reading of a draft poem that forms an early example of Bachmann's politicizing aesthetic experimentation. I demonstrate how, through graphic depiction of the distressed female body, the text manifests an early stage of the project to construct a gendered mode of socio-cultural critique.

The Body as Site

Nach vielen Jahren
nach viel erfahrenem Unrecht,
beispiellosen Verbrechen rundum,
und Unrecht, vor dem nach Recht
schreien sinnlos wird.

Nach vielen Jahren erst, alles
gewußt, alles erfahren,
alles bekannt, geordnet, gebucht,
jetzt erst geh ich da, lieg ich da,
von Stromstößen geschüttelt,
zitternd über das ganze Segeltuch
ganz Haut, nach keinem Ermessen,
in meinem Zelt Einsamkeit,
heimgesucht von jeder Nadelspitze,
jeder Würgspur, jedem Druckmal,
ganz ein Körper, auf dem die Geschichte
und nicht die eigne, ausgetragen wird,
mit zerrauftem Haar und Schreien, die
am Bellevue die Polizei dem Krankenwagen
übergibt, auf Tragbahnen geschnallt, im Regen,
von Spritzen betäubt, von Spritzen
ins Wachen geholt, ins Begreifen,
was doch niemand begreift.

Wie soll einer allein soviel erleiden können,
soviele Deportationen, soviel Staub, sooft hinabgestoßen
sooft gehäutet, lebendig verbrannt, sooft
geschunden, erschossen, vergast, wie soll einer
sich hinhalten in eine Raserei
die ihm fremd ist und der heult über eine erschlagene Fliege.

Soll ich aufhören, da zu sein, damit dies aufhört.
Soll ich die Qual mir abkürzen, mit 50 Nembutal,
soll ich, da ich niemand in die Hände falle,
aus allen Händen fallen, die morden [IW, 60]

This typewritten draft poem opens as a memory articulated by a first-person speaker who describes long experience of wrongdoing. References to medical treatments and emergency services gathered at Bellevue suggest the text's likely composition during Bachmann's Berlin residence between spring 1963 and winter 1965. Manifesting the struggle for words, the generalizing first lines of the poem convey the misdeeds whose excess renders meaningless all notion of justice. Recalling what Bachmann, in 'Politik und Physis' [KS, 374], terms 'ein im Prozeß befindliches Körperwerk', the text presents the speaker as so mentally unable to deal with acts of past horror explicitly related to the atrocities of the

Holocaust — 'geschunden, erschossen, vergast' — that she collapses in physical breakdown. The gradual return of repressed memories is conveyed through the text's faltering repetitions and reiterations and, in its second section, scenes of flashback to past abuse merge with those of present suffering to evoke the temporal disorientation inherent to the experience. The sudden precision of the successive images of bodily distress is made even more striking through heavy punctuation, insistent repetition and emphatic alliteration ['von Stromstößen geschüttelt, / zitternd über das ganze Segeltuch'] which convey the relentlessness of urgent crisis. The destructiveness of the experience for the individual subjectivity is conveyed as the speaker declares herself 'ganz Haut' and, a few lines later, 'ganz ein Körper', aligning herself with an alienated physical realm that recalls Améry's description of the consequences of torture.⁸⁹ Unable to cope psychologically with society's history of violating Others, the sick female body brings forth symptoms relating to what society has done.

The lyric depiction of the impact of historical abuse on the human subject finds an illuminating theoretical precedent in a famous passage from the third of Bachmann's *Frankfurter Vorlesungen*. Here, Bachmann sets out a new conception of the interrelation of individual and socio-cultural circumstance as part of a discussion of human alienation in the post-1945 context. With the advent of psychology, Bachmann suggests that the position of the modern subject vis-à-vis the surrounding world has undergone radical questioning:

Die erste Veränderung, die das Ich erfahren hat, ist, daß es sich nicht mehr *in* der Geschichte aufhält, sondern daß sich neuerdings die Geschichte *im* Ich aufhält. Das heißt: nur so lange das Ich selber unbefragt blieb, solange man ihm zutraute, daß es seine Geschichte zu erzählen verstünde, war auch die Geschichte von ihm garantiert und war selbst als Person mitgarantiert. Seit das Ich aufgelöst wird, sind Ich und Geschichte, Ich und Erzählung es nicht mehr. [KS, 299]

Hans Höller was the first to relate 'die Geschichte im Ich' to Bachmann's effort to manifest the roots of her late writing in a state of subjective injury.⁹⁰ He argues that the formulation draws together 'Geschichte, Lebensgeschichte und Werkgeschichte' and contains 'eine neue Konzeption von Lebensgeschichte und Werk, von Biographie und Literatur, die nichts mit herkömmlichen Dichterbiographien zu tun hat und traditionellen Dichterpsychologien, sondern die Geschichte in der psychischen Struktur des schreibenden Ich entdeckt.'⁹¹ Höller identifies Bachmann's aesthetic achievement in her recognition of the expressive potential of traumatic experience as a means of historical testimony.⁹² He argues that throughout the author's writings the traumatized subjective condition is consistently related to concrete socio-historical experience. For example, in the draft poem quoted above, figures for the atrocities of the Holocaust are seen in the lyric references to deportation, dust and being burnt

alive. The traumatic nature of the speaker's condition is suggested through her symptomatic response to past wrongdoing.⁹³ Devoid of any identifiable aggressor, injuries appear as symptoms on the speaker's body. The draft's opening emphasis on the belated character of her response further suggests the repressed character of this condition. The sense of affinity with suffering creatures declared in contemporary draft poems, where laboratory animals are described as 'Genossen' [IW, 9] and 'Brüder' [IW, 21], assumes a new historical dimension in the speaker's hyper-identification with victims of abuse. In the context of the lyric engagement with the atrocities of the Holocaust, allusion to Nazi characterization of Jews as vermin can be read in the image of a crushed fly in the draft's penultimate section. A passage from the *Dialektik der Aufklärung* provides a further point of reference in considering the historical resonance of the draft:

Die Erklärung des Hasses gegen das Weib als die schwächere an geistiger und körperlicher Macht, die an ihrer Stirn das Siegel der Herrschaft trägt, ist zugleich die des Judenhasses. Weibern und Juden sieht man es an, daß sie seit Tausenden von Jahren nicht geherrscht haben. Sie leben, obgleich man sie beseitigen könnte, und ihre Ängste und Schwäche, ihre größere Affinität zur Natur durch perennierenden Druck, ist ihr Lebenselement. Das reizt den Starken, der die Stärke mit der angespannten Distanzierung zur Natur bezahlt und ewig sich die Angst verbieten muß, zu blinder Wut.⁹⁴

The identification of women and Jews as the physically weak objects of patriarchal violence serves to illuminate the likely theoretical background to the lyric evocation of the female body as the site of returning abuse. In its re-inscription of cultural stereotypes, such recourse to a theoretical tradition that associates women and Jews with physical weakness recalls the clichéd alignment of sexuality and race in contemporary draft poems. Nonetheless, Bachmann's lyric parallels with Horkheimer and Adorno's analysis could be understood to reflect her ongoing aesthetic project to find a perspective from which to represent that which is victimized and excluded by culture. A draft prose text, likely to have been written around the time of her work on 'Unter Mördern und Irren' in 1960 [KS, 594], articulates the problem thus:

Auf das Opfer darf sich keiner berufen. Es ist Mißbrauch. Kein Land und keine Gruppe, keine Idee, darf sich auf ihre Toten berufen. Aber die Schwierigkeit das auszudrücken! Manchmal fühl ich ganz deutlich die eine oder andere Wahrheit aufstehen und fühle, wie sie dann niedergetreten wird in meinem Kopf von anderen Gedanken oder fühle sie verkümmern, weil ich mit ihr nichts anzufangen weiß, weil sie sich nicht mitteilen läßt, ich sie nicht mitzuteilen verstehe oder weil gerade nichts diese Mitteilung erfordert, ich nirgends einhaken kann und bei niemand. [KS, 351]

In the draft poem written a few years later, the female author comes to use depiction of her own suffering body as the matter in which to ground the

aesthetic portrayal of historical victimization and abuse. By compounding past participles which detail acts of torture and genocide, 'sooft hinabgestoßen / sooft gehäutet, lebendig verbrannt, sooft / geschunden, erschossen, vergast', the draft gives symptomatic linguistic form to the burden of historical suffering assumed by the speaker. The aggressive attitude of rational culture towards the natural world elucidated in the *Dialektik* forms a further point of comparison for Hans Höller's reading of the lyric references to laboratory animals in 'Eintritt in die Partei' [IW, 9-10]. Höller demonstrates the affinities between Horkheimer and Adorno's understanding of the abused subjects of scientific experiment and the helpless lyric speaker who identifies her comrades in the bloated rabbit and comatose rat.⁹⁵ As Höller highlights, however, Bachmann's poetic drafts cannot be subsumed by the philosophical argument put forward by Horkheimer and Adorno, since the lyric fragments go beyond theoretical commentary in their attempt to express from the place of the victimized and excluded.⁹⁶ Here, the isolated speaker communicates the rhythms and ruptures of immediate sensory experience, alongside wider frustration at a culture in which crucial aspects of lived reality are relegated to the domain of the obscene and the taboo, and where art finds itself in the service of ideology in its sublimation of urgent human suffering.

Leslie Morris has argued that both Bachmann and Sylvia Plath approach portrayal of the Holocaust and Jewishness through representation of an inherently fragmentary female subjectivity. Morris draws on Jacqueline Rose's reading of Plath to suggest the inseparability of history and subjectivity for both writers.⁹⁷ In Bachmann's draft poem, the disorderly character of the writing, its disrupted syntax and repetitive forms, underscore the destructiveness of the crisis for the human subject. The implied rhetorical question — 'Wie soll einer allein soviel erleiden können' — can be read as an attempt to convey the inextricability of history and subjectivity. Yet, from the reader's point of view, the questionable character of this endeavour is seen in the speaker's undifferentiated identification with a universal victim position. In an essay that treats the poetry of Sylvia Plath, Seamus Heaney questions the intense focus on the lyric subject evident in Plath's writing. His comments help to shed further light on the ambivalent aesthetic quality of the speaker's self-styling as victim in many of Bachmann's poetic drafts:

There is nothing poetically flawed about Plath's work. What may finally limit it is its dominant theme of self-discovery and self-definition, even though this concern must be understood as a valiantly unremitting campaign against the black hole of depression and suicide. I do not suggest that the self is not the proper arena of poetry. But I believe that the greatest work occurs when a certain self-forgetfulness is attained, or at least a fullness of self-possession denied to Sylvia Plath. Her use of myth, for example, tends to confine the widest suggestions of the original to

particular applications within her own life. [...] In 'Lady Lazarus' [...] the cultural resonance of the original story is harnessed to a vehemently self-justifying purpose, so that the supra-personal dimensions of knowledge — to which myth typically gives access — are slighted in favour of the intense personal need of the poet.⁹⁸

In the context of the poetic drafts, these comments provide illuminating commentary on the artistic difficulty of the speaker's unqualified identification with the victims of abuse. Whilst mythical references are not a feature of Bachmann's draft writing, Heaney's questioning of the artistic effectiveness of Plath's subjective recourse to myth may usefully be employed to challenge other forms of identification manifest in the drafts. Here, too, the intense personal need of the lyric subject collapses crucial distinctions between self and Other, and the speaker risks co-opting the suffering of other victims for her own expressive project. A further tension in the act of identification with the victims of persecution has been identified by Sigrid Weigel as part of her discussion of Bachmann's longstanding dialogue with Jewish intellectuals and authors during the post-war years:

Ist die Haltung der Empathie einerseits eine Voraussetzung für den Versuch, die Lebenssituation, die Kränkungen und Ängste von Überlebenden zu verstehen, so kann sie andererseits allzu leicht zum Ferment einer Versöhnungspolitik werden, die in erster Linie der Abwehr eigener Schuldangst dient und dazu geeignet ist, auf dem Wege der Identifikation mit den Opfern alle Unterschiede vergessen zu machen — so wie die 'Wiedergutmachung' primär zum symbolischen Kapital in der Vergangenheitspolitik der Deutschen geworden ist.⁹⁹

Here, Weigel argues that straightforward identification with the victims of genocide leads all too easily to a false sense of reconciliation with the events of the past. And it was not until *Malina* that Bachmann devised an aesthetic solution to the representation of continuing fascist structures and their relation to subjective crisis in the post-Holocaust situation. Moving beyond the person of the poet through construction of a dual subject position, the novel devises an abstract mode of gendered cultural critique that uses oblique depiction of the crimes of the symbolic father figure to denote the patriarchal roots of social violence.

The lyric experimentation with the felt effects of past atrocity in Bachmann's writings of the early 1960s reveals an early stage of her aesthetic engagement with the abusive cultural conditions and hierarchies that is articulated in the draft introductions to her readings from the *Franza* manuscript. In the lyric text beginning 'Nach vielen Jahren', as in other draft poems of the period, it is the experience of crisis that enables understanding of those aspects of experience repressed and excluded by society. The poem describes in jolting phrases the speaker's enforced removal from the public realm where, passing in

and out of consciousness, she declares herself on the verge of comprehending what otherwise eludes the rational grasp: 'auf Tragbahnen geschnallt, im Regen / von Spritzen betäubt, von Spritzen / ins Wachen geholt, ins Begreifen / was doch niemand begreift.' By suggesting the inextricability of the individual and historical conscience through the shocking portrayal of physical injuries which appear as symptoms on the speaker's body, the speaker attempts to lay bare civilization's repressed crimes and their hidden relation to acts of everyday exclusion. In her final threat to end it all — 'mit 50 Nembutal, / soll ich, da ich niemand in die Hände falle, / aus allen Händen fallen, die morden' — the speaker voices the concern at the centre of the 'Todesarten'-Projekt with the deathly wider causes of subjective crisis:

[...] habe ich bemerkt, daß alle abwarten, sie tun nichts weiter, tun nichts Besonderes, sie drücken den anderen die Schlafmittel in die Hand, das Rasiermesser, sie sorgen dafür, daß man kopflos an einem Felsenweg spazierengeht, daß man in einem fahrenden Zug betrunken die Tür aufmacht oder daß sich einfach eine Krankheit einstellt. Wenn man lange genug wartet, kommt ein Zusammenbruch, es kommt ein langes oder ein kurzes Ende. [TK 3.1, 551]

Taken from a scene of psychoanalytic exchange in the central dream chapter of *Malina*, the lines are articulated by Ich as Malina brings her to contemplate her own complicity in an abusive relationship. In the unpublished lyric draft, the urgency of crisis and intensity of personal need rule out such reflective appraisal of the relationship between individual suffering and wider patterns of abuse. Whilst the developing preoccupation with symptomatic modes and states in the lyric writing manifests a drive to engage with those aspects of experience repressed within modern Western culture, the unproblematic alignment of the female speaker with the body in these drafts leads ultimately to a re-inscription of patriarchal norms. Relegated to a deathly physical realm, the speakers frequently move towards a position of speechless despair that does not permit reflection about the cultural conditions which engender such states of suffering. The second chapter of this book considers the depiction of West Berlin in other poetic drafts of the early 1960s and demonstrates that Bachmann's shift into experimental prose in *Ein Ort für Zufälle* enables a more extensive treatment of the wider sources of subjective suffering. I trace how, through engagement with the socio-cultural roots of individual malaise, Bachmann transforms the lyric depiction of personal breakdown in the city into a radical prose critique of the disturbed condition of her entire social order.

Notes to Chapter 1

1. Bachmann to Opel: St. Moritz, 4 September 1964 [N1303/9-2].
2. '[...] die schlaflose Nacht war keine Redensart, und Ihr letzter Brief hat mich wieder eine gekostet, es ist aber vorbei, denn ich will die Behandlung, die so gut geht, nicht mehr gefährden und einfach versuchen, abzuschalten und dann die "klaren Linien" ziehen, die aber nur für die Gegenwart und die nächste Zukunft noch gezogen werden müssen.' Bachmann to Opel: St. Moritz, 14 September 1964 [N1303/9-3].
3. Bachmann and Henze, *Briefe einer Freundschaft*, pp. 243-44 [Bachmann to Henze: Uetikon am See, 4 January 1963].
4. Comparing the reference in *Malina* to '19. September', the date on which a ring was returned, with the mention of '22. September 1962' as a day spent by the Mediterranean with Marianne in Frisch's autobiographical *Montauk*, Hans Höller suggests the likelihood of 19 September 1962 as the date of the final break between Bachmann and Frisch. The mention of Marianne may be understood to refer to Marianne Oellers, the German student with whom Frisch began a relationship in the early 1960s and whom he was to marry in December 1968. Höller, *Ingeborg Bachmann*, p. 117.
5. Bachmann and Henze, *Briefe einer Freundschaft*, p. 507.
6. Inge von Weidenbaum, 'Die "eiskalte Geschichte des Tages": Ingeborg Bachmanns Klage um den Verlust ihrer Gedichte', in Larcati and Schiffermüller, eds, *Ingeborg Bachmanns Gedichte aus dem Nachlass*, pp. 211-20 (p. 212).
7. Bartsch, Review in *Sprachkunst*, 31 (2000), p. 373.
8. Höller, *Ingeborg Bachmann*, p. 124.
9. 'Für Groddeck ist auch eine Infektion nichts weiter als die ausdrückliche Suche des ES, denn er ist es, der das berühmte, berühmte Wort geprägt hat, und Freud hat es von ihm übernommen und auf andre Weise verwendet (ein Kapitel für sich)' [KS, 434].
10. Cf. Monika Albrecht and Dirk Göttsche, 'Ingeborg Bachmann — Ausgewählte nachgelassene kritische Schriften: Kritische Ausgabe', in 'Über die Zeit schreiben' 2: *Literatur- und kulturwissenschaftliche Essays zum Werk Ingeborg Bachmanns*, ed. by Monika Albrecht and Dirk Göttsche (Würzburg: Königshausen & Neumann, 2000), pp. 161-225 (p. 204).
11. Kurt Bartsch, *Ingeborg Bachmann*, p. 165.
12. Ingeborg Duser, *Choreographien der Differenz: Ingeborg Bachmanns Prosaband Simultan* (Cologne: Böhlau, 1994), pp. 78, 87.
13. Georg Groddeck, *Das Buch vom Es: Psychoanalytische Briefe an eine Freundin*, ed. by Samuel Müller (Frankfurt a.M.: Stroemfeld, 2004), p. 10.
14. Groddeck, *Das Buch vom Es*, p. 113.
15. Christine Kanz, *Angst und Geschlechter-differenzen: Ingeborg Bachmanns "Todesarten"-Projekt in Kontexten der Gegenwartsliteratur* (Stuttgart: Metzler, 1999), p. 73.
16. Without providing any typographical reasons for their decision, the editors of *Ich weiß keine bessere Welt* present a further four lines found on a separate manuscript [N3727] as the concluding third stanza to this draft: 'Um hundert Jahre gealtert an einem Tag. / Das zutrauliche Tier ist unter dem Peitschenhieb / um die prästabilierte Harmonie gebracht / worden.' Because this manuscript is only available as a recent photocopy, I am not convinced by the editors' suggestion that the two texts make up one poem. The agitated tone and extreme imagery in the added lines seem incongruous with the otherwise quiet lyric articulation of lost possibility.
17. The mysterious reference to 'Sechseläuten' most likely alludes to a Spring festival of the same name held in Zurich in which a snowman figure is filled with explosives and burned in effigy.

18. According to Volker Hage's account of an interview with Frisch in September 1982, when asked whether he considered the burning of the diary a loss, the author replied: 'Ich trauer dem nicht nach. Ich hätte es vielleicht auch vernichtet. Das war ein Tagebuch, das sich nur um die Beziehung drehte. Etwas anderes ist die Frage, ob sie das Recht dazu hatte.' Volker Hage, *Max Frisch* (Reinbek bei Hamburg: Rowohlt Taschenbuch, 1983), p. 102.
19. Hoell, *Ingeborg Bachmann*, p. 122.
20. Bachmann, *Wir müssen wahre Sätze finden*, p. 73 [Interview with Veit Mölter, 23 March 1971].
21. Albrecht and Göttsche, 'Ingeborg Bachmann: Ausgewählte nachgelassene kritische Schriften', p. 209.
22. *The Poet Speaks: Interviews with contemporary poets conducted by Hilary Morrish, Peter Orr, John Press and Ian Scott-Kilvert*, ed. by Peter Orr (Routledge and Kegan Paul: London, 1966), p. 169.
23. Sylvia Plath, *The Journals of Sylvia Plath 1950-1962*, ed. by Karen V. Kukil (London: Faber and Faber, 2000), p. 212 [26 February 1956].
24. *Ibid.*, p. 492 [6 June 1959].
25. *Ibid.*, p. 530 [15 November 1959].
26. *Ibid.*, p. 509 [26 September 1959].
27. *Ibid.*, p. 509 [28 September 1959].
28. *Ibid.*, p. 471 [25 February 1959].
29. *Ibid.*, p. 477 [23 April 1959].
30. *Ibid.*, p. 491 [31 May 1959].
31. Orr, ed., *The Poet Speaks*, p. 171.
32. 'Ach, aber mit Versen ist so wenig getan, wenn man sie früh schreibt. Man sollte warten damit und Sinn und Süßigkeit sammeln ein ganzes Leben lang und ein langes womöglich, und dann ganz zum Schluß, vielleicht könnte man dann zehn Zeilen schreiben, die gut sind. Denn Verse sind nicht, wie die Leute meinen, Gefühle (die hat man früh genug). — es sind Erfahrungen.' Rainer Maria Rilke, *Sämtliche Werke*, ed. by Ernst Zinn, 7 vols (Frankfurt a.M.: Insel, 1966), VI, 723-24.
33. Bachmann, *Wir müssen wahre Sätze finden*, p. 78 [Interview with Veit Mölter, 23 March 1971].
34. Cf. Sara Lennox, 'Rezeptionsgeschichte zu Lebzeiten', in Albrecht and Göttsche, eds, *Bachmann-Handbuch*, p. 22.
35. Horst Bienek, 'Immer geht es um: Alles', in Koschel and von Weidenbaum, eds, *Kein objektives Urteil*, pp. 61-65 (p. 64).
36. Rudolf Hartung, 'Vom Vers zur Prosa: Zu Ingeborg Bachmanns *Das dreißigste Jahr*', in Koschel and von Weidenbaum, eds, *Kein objektives Urteil*, pp. 53-61 (p. 60).
37. Reich-Ranicki, 'Ingeborg Bachmann oder Die Kehrseite des Schreckens', pp. 76-77.
38. *Ibid.*, p. 77.
39. Bachmann, *Wir müssen wahre Sätze finden*, pp. 43-44 [Interview with Kuno Raeber, January 1963].
40. Bachmann, *Wir müssen wahre Sätze finden*, p. 49 [Interview with Alois Rummel, 25 November 1964].
41. 'Was mit mir geschehen ist, das kann ich noch gar nicht absehen, — sicher ist nur, daß ich noch keine Stunde in das alte Leben zurückgefallen bin, sondern mich "gerettet" fühle, in allen Stunden [...] Ich gehe herum und lebe, in jedem zweiten Augenblick sage ich mir vor: ich lebe, ich lebe wieder [...] Dazu kommt, daß dieses unwahrscheinliche Ägypten eine Kraft hat, die anhält, die Wüste, die anhält, ich lebe davon nicht wie von einer Ration, sondern wie von einer Wirklichkeit, die stärker ist als diese hier. Berlin hat gar keine Wirklichkeit.' Adolf Opel, 'Wo mir das Lachen zurückgekommen ist...': Auf

- Reisen mit Ingeborg Bachmann* (Langen Müller: Munich, 2001), pp. 212–13 [Bachmann to Opel: Berlin, 11 July 1964].
42. 'Gestern war ich bei Günter Grass, der herumreist, um der SPD zum Gewinnen der Wahlen zu verhelfen, und er möchte so gerne, dass Du nach Bayreuth kommst und dort mit ihm redest, weil Willy (wenn er auch nicht immer vor Publikum besteht) sich herausstellt als die einzig mögliche seriöse Figur in diesem Land. Wir haben lang darüber gesprochen. Ich bin also der Diplomat mit Restriktionen, sehe aber ein, dass, trotz allem, was von aussen zu sagen ist, diese Partei endlich die Wahlen gewinnen muss, damit man überhaupt weitermachen kann in diesem Land. Denn sonst wird es wohl vor die Hunde gehen.' Bachmann and Henze, *Briefe einer Freundschaft*, p. 259 [Bachmann to Henze: Berlin, 26 July 1965].
43. Bachmann and Henze, *Briefe einer Freundschaft*, pp. 266–67 [Bachmann to Henze: Montigny-sur-Loing, 29/30 August 1965].
44. Cf. Götsche, *Die Produktivität der Sprachkrise in der modernen Prosa*, pp. 162–64.
45. Cf. Bettina Bannasch, 'Literaturkritische Essays und Frankfurter Vorlesungen', in Albrecht and Götsche, eds, *Bachmann-Handbuch*, pp. 191–203 (p. 196).
46. Cf. Johanna Bossinade's identification of the 1960s as 'eine doppelgesichtige Zeit in der Werk- und Lebensgeschichte Ingeborg Bachmanns'. Johanna Bossinade, *Kranke Welt bei Ingeborg Bachmann: Über literarische Wirklichkeit und psychoanalytische Interpretation* (Freiburg: Rombach, 2004), p. 73.
47. The editors of *Kritische Schriften* note that the draft was written on a typewriter used by Bachmann between spring 1961 and autumn 1966, underscoring how a reference to John F. Kennedy further establishes its composition prior to Kennedy's murder on 22 November 1963 [KS, 601–02].
48. The editors of the volume highlight that, although exact dating of the drafts is not possible, their explicit references to Communism reflect the influence of Max Frisch who, in contemporary interviews, made socially critical remarks that display similar preoccupation with aspects of Marxist thought, suggesting the texts' approximate composition during the years of the relationship [KS, 601].
49. Dirk Götsche, 'Politische Sprachkritik in Bachmanns *Kritischen Schriften*', in *Schreiben gegen Krieg und Gewalt: Ingeborg Bachmann und die deutschsprachige Literatur 1945–1980*, ed. by Dirk Götsche, Franziska Meyer, Claudia Glunz and Thomas F. Schneider (Göttingen: V&R unipress, 2006), pp. 49–64 (p. 49).
50. *Ibid.*, p. 60.
51. Arturo Larcati, '“Den eigenen Körper in den Kampf werfen”: Zu Ingeborg Bachmanns Politik-Auffassung', *Germanisch-Romanische Monatsschrift*, 54 (2004), 215–34 (p. 215).
52. *Ibid.*, pp. 220–21.
53. Höller, 'Krankheit und Politik', p. 25.
54. Cf. 'Durch die ungezählte Agenturen der Massenproduktion und ihrer Kultur werden die genormten Verhaltensweisen dem Einzelnen als die allein natürlichen, anständigen, vernünftigen aufgeprägt.' Horkheimer and Adorno, 'Dialektik der Aufklärung', in Adorno, *Gesammelte Schriften*, ed. by Gretel Adorno and Rolf Tiedemann, 20 vols (Frankfurt a.M.: Suhrkamp, 1952), III, 7–336 (p. 45).
55. Cf. 'Rein natürliche Existenz, animalische und vegetative, bildete der Zivilisation die absolute Gefahr. Mimetische, mythische, metaphysische Verhaltensweisen galten nacheinander als überwundene Weltalter, auf die hinabzusinken mit dem Schrecken behaftet war, daß das Selbst in jene bloße Natur zurückverwandelt werde, der es sich mit unsäglicher Anstrengung entfremdet hatte, und die ihm eben darum unsägliches Grauen einflößte.' Horkheimer and Adorno, 'Dialektik der Aufklärung', in Adorno, *Gesammelte Schriften*, III, 48.

56. Cf. 'Das Andere der Vernunft: von der Vernunft her gesehen ist es das Irrationale, ontologisch das Irreale, moralisch das Unschickliche, logisch das Alogische. Das Andere der Vernunft, das ist inhaltlich die Natur, der menschliche Leib, die Phantasie, das Begehren, die Gefühle — oder besser: all dieses, insoweit es sich die Vernunft nicht hat aneignen können.' Hartmut and Gernot Böhme, *Das Andere der Vernunft: Zur Entwicklung von Rationalitätsstrukturen am Beispiel Kants* (Frankfurt a.M.: Suhrkamp Taschenbuch, 1983), p. 13.
57. Horkheimer and Adorno, 'Dialektik der Aufklärung', in Adorno, *Gesammelte Schriften*, III, 112.
58. Weigel, *Ingeborg Bachmann*, p. 530.
59. *Ibid.*
60. Marion Schmaus, 'Kritische Theorie und Soziologie', in Albrecht and Götsche, eds, *Bachmann-Handbuch*, pp. 216–18 (p. 217).
61. Georgina Paul, *Perspectives on Gender in Post-1945 German Literature* (Rochester, NY: Camden House, 2009), p. 87.
62. *Ibid.*
63. Horkheimer and Adorno, 'Dialektik der Aufklärung', in Adorno, *Gesammelte Schriften*, III, 132.
64. Paul, *Perspectives on Gender in Post-1945 Literature*, p. 88.
65. Horkheimer and Adorno, 'Dialektik der Aufklärung', in Adorno, *Gesammelte Schriften*, III, 269.
66. Sara Lennox, '“White Ladies” und “Dark Continents”: Ingeborg Bachmanns *Todesarten*-Projekt aus postkolonialer Sicht', in 'Über die Zeit schreiben': *Literatur- und kulturwissenschaftliche Essays zum Werk Ingeborg Bachmanns*, ed. by Monika Albrecht and Dirk Götsche (Würzburg: Königshausen & Neumann, 1998), pp. 13–32 (p. 14).
67. Bachmann, *Wir müssen wahre Sätze finden*, p. 65 [29 May 1969].
68. Corina Caduff, 'Neunhundert neue Seiten Bachmann. Freuden und Fragen: Ingeborg Bachmanns nachgelassenes “Todesarten”-Projekt', in 'Text-Tollhaus für Bachmann-Süchtige?' *Lektüren zur Kritischen Ausgabe von Ingeborg Bachmanns Todesarten-Projekt*, ed. by Irène Heidelberger-Leonard (Opladen and Wiesbaden: Westdeutscher, 1998), pp. 154–57 (p. 157).
69. Hans Höller, 'Blätter im Ohr', in Heidelberger-Leonard, ed., 'Text-Tollhaus für Bachmann-Süchtige?', pp. 158–60.
70. Sigrid Weigel, 'Entwicklungslogik statt Spurenlektüre: Zur Edition von Ingeborg Bachmanns “Todesarten”-Projekt', in Heidelberger-Leonard, ed., 'Text-Tollhaus für Bachmann-Süchtige?', pp. 142–48 (p. 148).
71. Cf. 'Die Metapher “krank” ist in einer grundlegenden Schicht von Bachmanns Prosa gleichbedeutend mit dem Urteil “unethisch”, wobei der fatal zu nennende gemeinsame Nenner in einer sozial akzeptierten, nicht mehr als deviant empfundenen Art von Verkehrtheit liegt. In dieser verbreiteten Normalität des Verkehrten erblickt Bachmann das Skandalon der kranken Welt.' Bossinade, *Kranke Welt bei Ingeborg Bachmann*, p. 11.
72. Bachmann, *Wir müssen wahre Sätze finden*, pp. 71–72 [Interview with Dieter Zilligen, 22 March 1971].
73. Lennox, *Cemetery of the Murdered Daughters*, pp. 311–13.
74. Adorno, 'Was bedeutet: Aufarbeitung der Vergangenheit', in *Gesammelte Schriften*, x, ii, 555–72 (pp. 555–56).
75. Adorno, *Gesammelte Schriften*, x, ii, 557.
76. Inge von Weidenbaum, 'Seien wir geizig mit Leichtgläubigkeit: Zu Werk und Leben von Ingeborg Bachmann', in *Genauigkeit und Seele: Zur österreichischen Literatur seit*

- dem *Fin de siècle*, ed. by Josef Strutz and Endre Kiss (Munich: Fink, 1990), pp. 211–20 (pp. 214–15).
77. Dirk Göttsche, “Die Schwarzkunst der Worte”: Zur Barbey- und Rimbaud-Rezeption in Ingeborg Bachmanns “Todesarten”-Zyklus’, in *Grillparzer Jahrbuch* 3, 17 (1987–90), 127–62 (p. 132).
78. *Ibid.*, p. 143.
79. J. A. Barbey d’Aureville, ‘La Vengeance d’une Femme’, in *Les Œuvres complètes de Jules Barbey d’Aureville*, 17 vols (Paris: Bernouard, 1926–27), I (1926), 333.
80. Bartsch, *Ingeborg Bachmann*, p. 131.
81. Irène Heidelberger-Leonard, ‘Ingeborg Bachmanns Todesarten-Zyklus und das Thema Auschwitz’, in *Kritische Wege der Landnahme*, ed. by Robert Pichl and Alexander Stillmark (Vienna: Hora, 1994), pp. 113–24 (p. 113).
82. ‘1932 schon wurden in mehreren Gemeinden Nationalsozialisten zu Bürgermeistern gewählt, ein großer Teil der Kärntner Lehrerschaft trat damals der illegalen NSDAP bei, unter ihnen auch der Vater Ingeborg Bachmanns.’ Höller, *Ingeborg Bachmann*, p. 25.
83. Jean Améry, ‘Die Tortur’, in *Jenseits von Schuld und Sühne: Bewältigungsversuche eines Überwältigten* (Stuttgart: Klett-Cotta, 1977), pp. 46–73 (p. 50).
84. Améry, ‘Die Tortur’, in *Jenseits von Schuld und Sühne*, p. 48.
85. Irène Heidelberger-Leonard, ‘Ingeborg Bachmann und Jean Améry: Zur Differenz zwischen der Ästhetisierung des Leidens und der Authentizität traumatischer Erfahrung’, in *Ingeborg Bachmann: Neue Beiträge zu ihrem Werk* (Würzburg: Königshausen & Neumann, 1993), pp. 187–96 (p. 190).
86. Améry, *Jenseits von Schuld und Sühne*, p. 56.
87. Irène Heidelberger-Leonard, *Jean Améry: Revolte in der Resignation* (Stuttgart: Klett-Cotta, 2004), pp. 218–20.
88. Monika Albrecht, ‘Nationalsozialismus’, in Albrecht and Göttsche, eds, *Bachmann-Handbuch*, p. 245.
89. Cf. ‘It is the intense pain that destroys a person’s self and world, a destruction experienced spatially as either the contraction of the universe down to the immediate vicinity of the body or as the body swelling to fill the entire universe.’ Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (New York and Oxford: Oxford University Press, 1985), p. 35.
90. ‘Dieser “Geschichte im Ich”, die wegführt von allen öffentlich kolportierten Wahrheiten über uns und unsere Zeit, aber um so empfindlicher die verborgene Gewalt jetzt und in den vergangenen Zeiten registriert, gilt das Hauptinteresse bei unserer Rekonstruktion des Schaffens von Ingeborg Bachmann.’ Hans Höller, *Ingeborg Bachmann: Das Werk; von den frühesten Gedichten bis zum “Todesarten”-Zyklus* (Frankfurt a.M.: Athenäum, 1987), p. 10.
91. *Ibid.*, p. 145.
92. Cf. ‘Ingeborg Bachmann gehört zu den großen Schriftstellern, die im sprachlichen Ausdruck der traumatischen Erfahrung die äußersten Möglichkeiten der Kunst gesehen haben — “denn sonst wird man nie wissen, was unsere Zeit war”.’ *Ibid.*, p. 9.
93. Cf. ‘Eine Totalität des Charakters [...] ist ein Ideal, das erst in einer nicht traumatischen Gesellschaft zu verwirklichen wäre. Wer, wie die meisten Revisionisten, die gegenwärtige Gesellschaft kritisiert, darf sich nicht dem verschließen, daß sie in Schocks erfahren wird, in jähen, abrupten Stößen, die durch eben die Entfremdung des Individuums von der Gesellschaft bedingt sind, die von einigen Revisionisten, wenn sie soziologisch reden, zu Recht hervorgehoben wird. Der Charakter, den sie hypostasieren, ist in weit höherem Maße die Wirkung solcher Schocks als von kontinuierlicher Erfahrung. Seine Totalität ist fiktiv: man könnte ihn beinahe ein System von Narben nennen,

- die nur unter Leiden, und nie ganz integriert werden. Die Zufügung dieser Narben ist eigentlich die Form, in der die Gesellschaft sich im Individuum durchsetzt [...]’ Adorno, ‘Die revidierte Psychoanalyse’, in *Gesammelte Schriften*, VIII (1972), 20–41 (p. 24).
94. Horkheimer and Adorno, ‘Dialektik der Aufklärung’, in Adorno, *Gesammelte Schriften*, III, 132–33.
95. Cf. ‘Daß sie [die Behavioristen] auf die Menschen dieselben Formeln und Resultate anwenden, die sie, entfesselt, in ihren scheußlichen physiologischen Laboratorien wehrlosen Tieren abzwängen, bekundet den Unterschied auf besonders abgefeimte Art. Der Schluß, den sie aus den verstümmelten Tierleibern ziehen, paßt nicht auf das Tier in Freiheit, sondern auf den Menschen heute. Er bekundet, indem er sich am Tier vergeht, daß er, und nur er in der ganzen Schöpfung, freiwillig so mechanisch, blind und automatisch funktioniert, wie die Zuckungen der gefesselten Opfer, die der Fachmann sich zunutze macht. Der Professor am Seziertisch definiert sie wissenschaftlich als Reflexe, der Mantiker am Altar hatte sie als Zeichen seiner Götter ausposaunt. Dem Menschen gehört die Vernunft, die unbarmherzig abläuft; das Tier, aus dem er den blutigen Schluß zieht, hat nur das unvernünftige Entsetzen, den Trieb zur Flucht, die ihm abgeschnitten ist.’ Horkheimer and Adorno, ‘Dialektik der Aufklärung’, in Adorno, *Gesammelte Schriften*, III, 283.
96. ‘Und doch kann das Gedicht nicht vom philosophischen Kommentar eingeholt werden, weil in ihm auch die Wut und die Scham über diesen Zustand in den sprachlichen Ausdruck eingegangen sind und das Drängen nach Möglichkeiten der Veränderung, das die eigene Hilflosigkeit erfährt und sich auch “mit den Worten” nicht mehr “zu helfen” weiß (*Keine Delikatessen*).’ Höller, ‘Krankheit und Politik’, p. 30.
97. Leslie Morris, ‘The Ladies Lazarus: Sylvia Plath and Ingeborg Bachmann. Versuch einer vergleichenden Lektüre’, in *Über die Zeit schreiben 2: Literatur- und kulturwissenschaftliche Essays zum Werk Ingeborg Bachmanns*, ed. by Monika Albrecht and Dirk Göttsche (Würzburg: Königshausen & Neumann, 2000), pp. 75–91 (pp. 83–84).
98. Seamus Heaney, ‘The Indefatigable Hoof-Taps: Sylvia Plath’, in *Finders Keepers: Selected Prose 1971–2001* (London: Faber and Faber, 2002), pp. 218–31 (p. 229).
99. Weigel, *Ingeborg Bachmann*, p. 475.

CHAPTER 2



The Case of the Berlin Writings

West Berlin forms the setting for a series of Bachmann's prose and verse writings from the early years of the 1960s. Throughout these texts, the former centre of the German Reich is presented as a scene of occupation and strife, its Western zone appears as the arena for continued militarism and everyday aggression during peacetime. The construction of the Berlin Wall that began on 13 August 1961 consolidated the dominant post-war image of the city as the site not only of national division but of the international East-West divide.¹ Conceived to combat the mass exodus from the GDR to the FRG during the 1950s, this 45-kilometre-long barrier surrounded the city's French, British and American sectors. Although widely reviled within the Western world, the Wall was nonetheless accepted as a solution to the forced co-existence of the two states,² an attitude that gave rise to an image of West Berlin as a last outpost or free island in the middle of the Socialist East. Increasingly, however, writers in the Federal Republic began to question such representations and to explore the relation between extreme consumerism and the abuses of the recent past, above all through the examination of the tensions palpable in the western half of the city during the years of economic recovery.

With its radical portrayal of Berlin as the site of historical violence and mass disturbance, it is Bachmann's acceptance speech for the 1964 Büchner Prize that is widely acknowledged as her most sophisticated aesthetic engagement with the city. The speech was delivered at the prize ceremony in Darmstadt on 17 October 1964 and was published in 1965 as *Ein Ort für Zufälle*, in an edition with illustrations by Günter Grass.³ It pioneers a symptomatic mode of writing that portrays *Wirtschaftswunder* Berlin from the viewpoint of psychiatric ward patients, conveying the underlying social disturbance by integrating signs of past atrocities into the depiction of a general state of distress. As Helmut Peitsch has argued, similar use of the representation of illness to debunk the myth of a thriving West Berlin is to be found in later novels such as Alfred Andersch's *Efraim* (1967) and Günter Grass's *Örtlich betäubt* (1969). Peitsch identifies Bachmann's speech as an early literary attempt to counter West German

stereotyping of the Socialist threat and to expose the fascist roots of popular anti-Communist feeling.⁴ The text emphasizes the sensory impact of Berlin's noise, pace and unbridled consumerism on its most vulnerable inhabitants. One of the first substantial examinations of the speech, a 1985 article by Kurt Bartsch, identifies it in the context of the wider project to engage with latent violence in the author's late work. Terming the speech 'ein[e] Prosagroteske',⁵ Bartsch considers how the radicalized form evokes the inextricability of the destructive environment and all-pervasive social sickness. Hans Höller objects to how this genre definition sets the speech apart within Bachmann's oeuvre and conceals, in particular, its relation to the depiction of Rome in her 1955 essay, *Was ich in Rom sah und hörte*. For Höller, the representations of the two cities represent extreme possibilities of historical experience in Bachmann's work, where Rome stands for the utopian aspect and Berlin for the traumatic.⁶ Höller refers to Sigmund Freud's *Das Unbehagen in der Kultur* to suggest that the portrayal of Rome enables Bachmann to find a scene upon which to depict the presence of the past in the human psyche.⁷ In Bachmann's prose drafts for the Büchner Prize speech, Sigrid Weigel similarly identifies the first explicit engagement with trauma in the author's oeuvre:

Berlin wird in diesen Entwürfen als Schauplatz eines entstellten Gedächtnisses kenntlich, an dem es auch der Schriftstellerin selbst möglich wurde, ihre Geschichte im Kontext traumatisierter Erinnerungsspuren der Nachkriegsgeschichte zu lesen. Und erst hier taucht in Bachmanns Werk das Motiv des Traumas erstmals *explizit* auf. Insofern ist das 'Trauma' für Bachmann ein Thema der Nach(kriegs)geschichte und ein Phänomen der Nachträglichkeit. Es bezieht sich nicht unbedingt auf katastrophische Ereignisse, deren Intensität es dem Subjekt möglich macht, adäquat darauf zu antworten, sondern auf 'unerinnerbare' bzw. vergessene Szenen aus der Vergangenheit, denen nachträglich, aufgrund späterer Erlebnisse, ihre traumatische Bedeutung verliehen wird, eine Bedeutung, die erst durch den Aufenthalt an einem historischen Symptom-schauplatz wahrnehmbar und lesbar wird.⁸

Arguing that the city forms the privileged scene of memory in Bachmann's text, Weigel identifies the Berlin of *Ein Ort für Zufälle* as a historical *Symptom-schauplatz* on which traumatic meanings derived from forgotten past scenes are played out and rendered perceptible.

This chapter establishes an early stage of the author's symptomatic depiction of West Berlin in a group of poetic drafts from the early 1960s. Although these drafts are accounted for in more recent considerations of Bachmann's Berlin writing, foremost amongst which Höller's *Letzte, unveröffentlichte Gedichte* (1998) and Elke Schlimsog's *Berliner Zufälle* (2005), no thorough examination of their relation to the later prose has been carried out. In particular, Höller identifies in the lyric writing '[e]in Versuch, die krisenhaften Erfahrungen

CHAPTER 3



'Liebe ist ein Kunstwerk': The Appeal to Gaspara Stampa

Wenn ein Schriftsteller alles ausdrücken will, was er selbst ist, so bedeutet das den Versuch, alles auszudrücken, was ist. Deshalb glaube ich, daß das aufschlußreichste und *ästhetisch* wirksamste Werk eine Dichte haben muß, die sich in einer gewissen Dunkelheit bekundet. [...] Ein Mensch ist sich selbst genau in dem Maße dunkel, wie die gesamte Gesellschaft sich selbst dunkel ist. Er kämpft an seinem Ort gegen die Widersprüche dieser Gesellschaft, wenn er sich ausdrückt um sich zu erhellen; doch die Erhellung kann nicht vollkommen werden, ohne ihre Wahrheit zu verlieren (wenigstens für den Künstler). So engagiert sich der Schriftsteller, wenn er in sich eintaucht mit der Absicht, nicht sein Individuum auszudrücken, sondern seine Person innerhalb der komplexen Gesellschaft, die ihn bedingt und ihn trägt. [...] Wenn die Liebe Kampf gegen den Tod und Sieg über den Tod ist, muß das Liebesgedicht, wenn es authentisch ist, auch mit unseren tiefen Ängsten verbunden sein, mit der gegenwärtigen Möglichkeit eines kollektiven Todes; es muß den Inhalt der heutigen Tragik enthüllen und realisieren.¹

These interview reflections by Jean-Paul Sartre, translated into German for the first issue of the landmark *Kursbuch* journal, cast significant light on Bachmann's politicizing artistic project during the 1960s. Whilst Sartre's model of the political intellectual cannot be applied to Bachmann's more sceptical poetics,² his remarks about writing correspond closely to her contemporary aesthetic concern to depict the interrelation of individual and society. Sartre's aesthetic interest in areas of human contradiction and ambiguity, as well as his emphasis on the need for a contemporary perspective on age-old literary themes such as love and death, provide a useful starting point from which to interpret Bachmann's concern to engage with her own contemporary culture at this time. Taking as its central focus the author's poetic drafts of romantic crisis from the early 1960s, this chapter will identify a moment of caesura in the ongoing engagement with love in her work. Although ecstatic feelings are depicted in combination with feelings of destruction throughout the oeuvre, it

is from the early 1960s that radical efforts are seen to capture a new violence in the symptomatic form of the writing. This period was defined by the crisis that followed separation from Max Frisch and his 1964 publication of the semi-autobiographical *Mein Name sei Gantenbein*. Bachmann identified aspects of her own person in the female protagonist of this novel and felt keenly its appropriation of intimate experience for the male-narrated work of fiction.³ Many poetic drafts from this period contemplate the failing love affair and raw feelings of fatality and betrayal, reflecting a new endeavour to engage with the state of present crisis.⁴ In amorous expression, a vital mode is identified that offers an alternative perspective on the dominant order. The poetological interest of the poetic drafts of crisis will thus be shown as crucially related to their urgent experimentation with the lyric mode. By rebelling against literary convention, the drafts attempt to stretch lyric potential for expressive immediacy and thereby devise critical aesthetic form. Nonetheless, Bachmann's decision not to publish these poetic drafts is simultaneously understood in terms of her ongoing project to develop an oblique means of exposing the dark underside of the post-war era and the deathly interrelation of individual and social disturbance.

The chapter is concerned with the female writer's engaged project to turn the experience of romantic desolation to critical aesthetic account. I focus on Bachmann's shifting engagement with a single sonnet by the Italian Renaissance poet Gaspara Stampa (c. 1523–1554), and her identification with the female lyric tradition of lovers' protest represented by the older poet. My opening consideration of Bachmann's early love poetry provides a framework that outlines the poetological character of the enduring literary preoccupation with love and her fleeting, early allusion to the Renaissance sonnet. The point of contrast found in this early poetry further makes explicit the radical caesura that comes in Bachmann's writing of the 1960s. I am centrally concerned with the transposition of references to Stampa from an early love poem to the lyric drafts of crisis and then to the prose of *Malina* where, amidst a constellation of artist figures, the Italian poet appears as a sister. Scholars have tended to discuss the allusions to Stampa and her writings that appear throughout Bachmann's oeuvre in quite general and uncritical terms, often interpreting them as a straightforward identification with a female capacity for ecstatic love.⁵ In what follows, however, I will demonstrate Bachmann's increasingly critical engagement with the key citation, 'vivere ardendo e non sentire il male' ['to live ardently and not to feel the pain'], which I suggest manifests the reflexive impulse in her late writing more generally. The appeal to the literary predecessor reveals the gendered project to rebel against the murderous objectifying tendencies of the work of art. On the one hand, the ongoing preoccupation with love experience relates to Bachmann's project to expose the

fatal vulnerability of the one who loves and, on the other, it is associated with the communicative drive underlying her aesthetics, a utopian counter-strand that gestures towards alternative forms of interaction and being.

The Early Love Lyrics

Love, the primary impulse for human connection, forms a poetological principle, as well as a central theme, throughout Bachmann's oeuvre. Whilst conventional love poems are seldom found in the author's writing, engagement with love experience consistently describes an immediate, yet often hazardous, move beyond self towards contact with another. From Bachmann's earliest love lyrics onwards, however, the relation of the writing to this immediate experience is defined by ambivalence. The poems manifest awareness of their own problematic attempt to hold fast an event of the moment. Writing, as that predicated upon absence and separation, revisits the immediate moment of human encounter from a situation of solitariness and seeks to capture it within the space of the text. This reifying aspect inherent to the literary endeavour was one that increasingly preoccupied Bachmann and, in the *'Todesarten'-Projekt*, she pursues the wider cultural implications of the problem of finding aesthetic form for intensely lived experience. Ongoing understanding of love experience as a temporary state is found throughout her oeuvre. Through exploration of the poetological concern with love in Bachmann's early lyric writing, an ever more explicit engagement is revealed with the paradoxical implications of the project to capture vital experience in permanent written form.

One of the most conventional love poems in Bachmann's oeuvre is an unpublished text from the juvenilia that in all likelihood refers to the 1945 romance between the eighteen-year-old Bachmann and Jack Hamesh, a member of the British Army stationed in Klagenfurt just after the war. Entitled 'Der Gastfreund' [N388], Bachmann's love poem describes feelings of youthful passion for a man from a foreign country. The publication in 2010 of *Kriegstagebuch*, an edition that contains diary entries made by Bachmann between September 1944 and June 1945, along with eleven letters that she received from Hamesh between Easter 1946 and summer 1947, has shed light on this relationship.⁶ As Bachmann notes in her diary, the eighteen-year-old Hamesh had left Vienna in 1938 with other Jewish children as part of a 'Kindertransport' bound for England.⁷ Detailing their acquaintance during the months immediately after the war, one of her journal entries declares: 'Das ist der schönste Sommer meines Lebens, und wenn ich hundert Jahre alt werde — das wird der schönste Frühling und Sommer bleiben. Vom Frieden merkt man nicht viel, sagen alle, aber für mich ist Frieden, Frieden!'⁸ These lines suggest the significance of the encounter with Hamesh during the first months

of peacetime for the young Bachmann. In the poem, as part of a generalizing third-person address, the consistent lyric use of the present tense reflects an aesthetic impulse, albeit of a naïve order, to accord wider significance to the brief yet meaningful personal experience:

Der Gastfreund

Manchmal kommt Einer
aus fremdem Land,
fremd gekleidet,
mit fremder Zunge.
Doch wie man Ihm in die Augen sieht,
begreift man,
dass Er begreift.
Man lehnt den Kopf an Seine Schulter
und beginnt Dinge zu erzählen
nach denen Er nie fragen würde:
Dass einem der Wind bis ans Herz schlägt,
dass man die Sterne bis ins Blut spürt,
dass man...
Er steht, hört und versteht.
Man kann die ganze Brust an die Seine geben,
die Arme um Ihm schlingen...
Und so hat man Ihn,
hat sich,
bis zur Mitternacht! [N388]

Heralded by the arrival of the stranger in the first line, the poem comprises a series of approaches, which reflect a concern with the intimate relation between self and Other. The lyric speaker pushes the boundaries of her childish world through acts of contact with the male counterpart who is felt to be at once alien and intimately known. In the poem, tender physical gestures — their shared gaze, the speaker's head inclined against his shoulder, the final embrace — facilitate the spontaneous voicing of things that would otherwise be retained within the self. A diary entry dated 14 June 1945 provides a biographical context for these encounters; it details how Bachmann and Hamesh talked about books and authors such as Zweig and Hofmannsthal, describing Bachmann's confused reaction to this early intimacy:

Wir sind auf der Bank gesessen und ich habe so furchtbar gezittert wieder im Anfang, dass er denken hat müssen, ich bin verrückt oder ich habe ein schlechtes Gewissen oder weiss Gott was. Und ich weiss überhaupt nicht warum. Ich weiss auch nicht mehr, was wir am Anfang geredet haben, aber dann auf einmal von Büchern, von Thomas [Mann] und Stefan Zweig und Schnitzler und Hofmannsthal. Ich war so glücklich, er kennt alles und er hat mir gesagt, er hätte nie gedacht, dass er ein junges Mädchen finden würde in Österreich, das trotz der Nazierziehung das gelesen hat. [...] Wir

haben bis zum Abend geredet, und er hat mir die Hand geküsst, bevor er gegangen ist. Noch nie hat mir jemand die Hand geküsst. Ich bin so verdreht und glücklich, und wie er fort war, bin ich auf den Wallischbaum gestiegen, es war schon dunkel, und ich hab geheult und mir gedacht, ich möchte mir nie wieder die Hand waschen.⁹

Hans Höller, in his afterword to the edition, comments on the 'unbewußte Körpersprache' detailed in the entries and further refers to Bachmann's later preoccupation with *Politik und Physis* in both her literary and her theoretical writings.¹⁰ Höller highlights another passage from the journal in which Bachmann describes her confusion at her own embarrassed denial to Hamesh that she was ever a leader in the Nazi girls' organization *Bund deutscher Mädel* — 'Es ist ganz unverständlich, warum man auch rot wird und zittert, wenn man die Wahrheit sagt.'¹¹ Höller suggests that even in these early journal reflections there exists an awareness of the significance of sensory reactions as indicators of what he terms 'eine tiefer reichende Wirklichkeit'.¹² In the poem, description of sensory experience is associated with the attempt to convey the radical character of what the speaker recounts to her companion. In lines 11 and 12, the speaker shifts into a metaphorical register and uses natural imagery denoting physical clash and penetration to suggest feelings of intensity.¹³ Instances of ellipsis similarly convey the difficulty of giving written expression to that which passes in spoken and demonstrative form, as well as evoking the open nature of communication with the man who provides physical, emotional and intellectual reassurance: 'Er steht, hört und versteht.' In the closing exclamation, the speaker celebrates this temporary communion with the stranger and, perhaps more significantly, with herself, acknowledging the access that has been gained to unspoken sides of her own character. Although the poem forms a positive account of the love encounter, implicit lyric recognition of the temporally bounded character of the experience is already found in the closing reference to the midnight curfew.

Rarely again in the author's oeuvre was the love encounter to prove a forum for open communication and easy reconciliation of feeling and understanding. Instead, in the two lyric collections of the 1950s, love increasingly proves a principle that enables exploration and questioning of the self vis-à-vis Other, world and language.¹⁴ Comments made by Bachmann in *Die Wahrheit ist dem Menschen zumutbar*, her 1959 acceptance speech for the Radio Play Prize of the War Blind, identify love amongst those ideals which provide abstract impetus for the writer's attempt at affective connection. Stressing the dialogic character of the authorial endeavour, the speech illuminates the crucial literary character of the movement beyond self towards Other.¹⁵ In her study of issues of language and utopia in Bachmann's love poetry, Mechthild Oberle is concerned with the complex lyric depiction of the interrelation of love and language. Exploring the relation between moments of connection and those of separation, Oberle

identifies in the dialogic form of the love lyrics a process of encounter between self and world.¹⁶ In the author's love poetry of the 1950s, the precarious relationship with the intimate Other provides a context for the subject's heightened questioning of the relationship between language and experience. The intense yet fleeting erotic encounter enables heightened sensory engagement that brings understanding beyond the rational. Nonetheless, the transitory character of the experience and the ever-qualified dialogue with the lover further point towards a condition of partial isolation and silence derived from knowledge of the historical circumstances in which the love affair plays out.¹⁷

A paradigmatic example of the early impulse for amorous dialogue is found in 'Dunkles zu sagen' [W I, 32], a famous love poem from *Die gestundete Zeit* whose title reworks a line from 'Corona' in Paul Celan's contemporary volume, *Mohn und Gedächtnis* (1952).¹⁸ Both texts may be loosely related to the love affair that began in Vienna in early 1948 when Celan spent several months in the city and they mark the beginning of the literary exchange between the two writers that was to continue for many years. The 1948 interlude formed part of a post-war emigration that took Celan from his native Czernowitz, site of his parents' fatal deportation, via Bucharest and Vienna, to Paris where he lived until his suicide in April 1970.¹⁹ Light has been shed on the longstanding personal and literary dialogue between the two authors by the publication of their collected correspondence in 2008. Identifying defining traits of the letters — 'das Sprechen am Rande des Erstickens, die verborgenen und offenen Schuldzuweisungen, die Mißverständnisse, die "Einbrüche von Schweigen"'²⁰ — the editorial afterword describes the texts as 'symptomatische Schriften, deren Geheimnis im Problem von Schreiben und Autorschaft nach Auschwitz liegt.'²¹ Throughout the correspondence, both authors testify to difficulties in finding words with which to express themselves and, in an early letter of August 1949, Celan makes reference to historical circumstance in distinguishing their respective silences:

Vielleicht täusche ich mich, vielleicht ist es so, daß wir einander gerade da ausweichen, wo wir einander so gerne begegnen möchten, vielleicht liegt die Schuld an uns beiden. Nur sage ich mir manchmal, daß mein Schweigen vielleicht verständlicher ist als das Deine, weil das Dunkel, das es mir auferlegt, älter ist.²²

Bachmann did not send a reply to Celan until the end of November 1949, when she included her initial response from August 1949 with a further letter, acknowledging the different barriers to expression facing them both: 'Dein Schweigen war sicher ein Andres als meines. Für mich ist es selbstverständlich, dass wir jetzt nicht über Dich und Deine Beweggründe sprechen wollen.'²³ Bachmann emphasizes, however, her own difficulties in finding words: 'Du musst doch noch wissen, wie schwer es mir fällt, ein Wort zu finden. Ich

wünsche mir, dass Du alles aus meinen Zeilen herauslesen könntest, was dazwischen steht.²⁴ This sense that meaning is to be found in the gaps between words reflects the symptomatic character of these writings, which both articulate and actualize the struggle for expression. Indeed, in her penultimate letter, Bachmann goes so far as to pathologize her own inability to write: 'aber es ist seit langem schon wie eine Krankheit, ich kann nicht schreiben, bin schon versehrt, wenn ich das Datum hinsetze oder das Blatt in die Maschine ziehe.'²⁵ Throughout the correspondence, the letters demonstrate the sheer difficulty of interpersonal communication, yet they simultaneously reveal the renewed efforts by both authors to keep up their precarious dialogue and to continue writing. Bachmann expresses it thus in a letter sent to Celan in December 1958: 'Wie das Böse aus der Welt zu schaffen ist, weiß ich nicht, und ob man es nur erdulden soll, auch nicht. Aber Du bist da und hast Deine Wirkung und die Gedichte wirken für sich und beschützen Dich mit — das ist die Antwort und ein Gegengewicht in der Welt.'²⁶

It is this inherent tension at the centre of the expressive endeavour that is made explicit in the title of Bachmann's early love poem, 'Dunkles zu sagen', which acknowledges the difficulty yet affirms the purpose of the lyric project. The poem begins as its speaker addresses an intimate yet unidentified counterpart and reflects on an obligation to speak of the dark aspects inherent in the amorous encounter:

Wie Orpheus spiel ich
auf den Saiten des Lebens den Tod
und in die Schönheit der Erde
und deiner Augen, die den Himmel verwalten,
weiß ich nur Dunkles zu sagen. [W I, 32: 1–5]

The lyric speaker's central identification with Orpheus, musician-poet of antiquity renowned for his sublime lament for his dead lover, immediately establishes the poetological concern in the text with the interrelation of love, mortality and artistic creation.²⁷ The mythical setting calls forth a sequence of motifs — the dark river, the shadow hair of the night, the black flakes of darkness that fall as snow on the lover's face — whose ambivalent character suggests a sense of threat. Similarly ambiguous similes of the poppy, wine, mussels, blood and moon in Celan's text reflect the dark heritage of the erotic encounter.²⁸ Barbara Wiedemann has argued convincingly that these motifs should be viewed as part of a wider symbolic constellation in the first cycle of *Mohn und Gedächtnis*, according to which 'das Sagen von Dunklem' proves the only possible way of speaking about the genocide of the Jewish people.²⁹ Taking this speech-act as its title imperative, Bachmann's love poem reworks the unified first-person plural form of 'Corona' into an opposition of first- and second-person singular. This dialogic mode signals the limited possibilities for

human connection in view of the dark historical circumstances that define the love relationship:

Und ich gehör dir nicht zu.
Beide klagen wir nun.

Aber wie Orpheus weiß ich
auf der Seite des Todes das Leben,
und mir blaut
dein für immer geschlossenes Aug. [W I, 32: 19–24]

The sense of solidarity between self and Other lauded in the childish love poem 'Der Gastfreund' has given way to a solitary testimony that acknowledges the impossibility of the lover's re-awakening. Sigrid Weigel interprets the closing vision of the forever closed blue eye — a possible allusion to 'Dunkles Aug im September', another poem in *Mohn und Gedächtnis* — as a metaphor for the deathly transformation of vital experience in the work of art.³⁰ The lyric identification with Orpheus thus aligns the speaker with an aesthetic tradition in which beauty and death are linked. Indeed, in a letter to Celan written in June 1949, Bachmann comments explicitly on this aspect of her understanding of 'Corona': 'Ich habe oft nachgedacht, "Corona" ist Dein schönstes Gedicht, es ist die vollkommene Vorwegnahme eines Augenblicks, wo alles Marmor wird und für immer ist.'³¹ In their afterword, the editors draw attention to the knowing 'weiß ich' at the close of the poem in identifying Bachmann's longstanding distrust of aesthetic transcendence: 'Diesem Trost des gelungenen Gedichts, das auf der Trennung von Kunst und Leben beruht, hat Bachmann von Beginn an mißtraut.'³² Elsewhere, in a discussion of Bachmann's early preoccupation with 'Todesarten' themes, Höller further emphasizes the destructive character and gendered portrayal of the creative act in *Die gestundete Zeit*: 'Die lyrischen Selbstentwürfe [...] sind männlich konturiert. Die weibliche Stimme oder das Verlangen nach Liebe werden höchstens, wie im Titelgedicht, als etwas Untergehendes und Verlorenes erinnert.'³³ Referring to the title poem of the collection, Höller draws a parallel between the symptomatic character of the correspondence between Bachmann and Celan and the 'case' of feminine authorship portrayed in the poem: 'Bachmanns Gedicht stellt das Verstummen der "Geliebten" als Stumm-gemacht-Werden dar und ist damit zugleich Widerspruch und Anklage.'³⁴ As Sigrid Weigel emphasizes, in Bachmann's writing from this point onwards, experimentation with lyric voicing and composition techniques with affinities to musical forms sought to counter the mortal pairing of beauty and death and gradually paved the way for the polyphonic late prose.³⁵ 'Erklär mir, Liebe' and 'Lieder auf der Flucht', two representative love poems of the mid-1950s, mark an early stage of this project. 'Erklär mir, Liebe' contains the earliest allusion to the Gaspara Stampa sonnet that was to recur throughout Bachmann's oeuvre. This sonnet forms a

reflection on the start of a new love affair where the speaker compares herself to a salamander living in ceaseless fire. Bachmann's lyric engagement with the Renaissance verse is to be seen in the context of her contemporary preoccupation with metaphor. Throughout the writing of this period, the recurrent image of the flame consistently denotes a state of passion that permits access to a realm of sensory fulfilment beyond bleak external circumstance.

It is, above all, the experience of Otherness inherent to the passionate encounter that is explored in the love lyrics of *Anrufung des Großen Bären* (1956). The play with dialogue and metaphor demonstrates a preoccupation with the striking and foreign, specifically the South, and reflects the texts' probable origin in stays in Italy during these years. 'Erklär mir, Liebe' [W I, 110], the most famous love poem of the collection, is renowned for the shifting lyric perspective that blurs the respective positions of its anonymous speaker and lyric addressee.³⁶ The poem's contemplation of the strained relationship between thought and feeling uses nuanced description of the natural world to convey a realm of wordless contentment removed from the human sphere. In the penultimate section, a series of rhetorical questions enables articulation of frustrated awareness of the obstacle posed to loving interaction by thought. Again, reference is made to the transience of time:

[...]

Erklär mir, Liebe, was ich nicht erklären kann:
sollt ich die kurze schauerliche Zeit
nur mit Gedanken Umgang haben und allein
nichts Liebes kennen und nichts Liebes tun?
Muß einer denken? Wird er nicht vermißt?

Du sagst: es zählt ein anderer Geist auf ihn...
Erklär mir nichts. Ich seh den Salamander
durch jedes Feuer gehen.

Kein Schauer jagt ihn, und es schmerzt ihn nichts. [W I, 110: 30–38]

As Mechthild Oberle has highlighted, the closing vision of the salamander unharmed in the midst of the inferno is taken over from Stampa, who reworked this Petrarchan symbol of unconsummated love into a radical lyric contemplation of the sexual relationship.³⁷ Continuing the association of fire imagery with physical passion in the Renaissance sonnet, Bachmann's poem similarly employs the motif to advocate an alternative to the rational processes that it genders masculine: 'Muß einer denken? Wird er nicht vermißt?' In 'Erklär mir, Liebe', the final renunciation of the desire for explanation instead advocates fearless self-exposure to passionate experience implicitly associated with the female poet predecessor. As Oberle emphasizes, however, the salamander forms a figure of contrast, as well as of identity, whose resilience is not shared by the speaker of the poem.³⁸ It is the ambiguous character of the engagement with

Stampa that I seek to trace in Bachmann's oeuvre as, increasingly, the female author became preoccupied with the ambivalent consequences of the aesthetic celebration of high passion.

Comparable fire and heat metaphors depicting love as a condition of physical extremity are to be found in 'Lieder auf der Flucht' [W I, 138–47], the closing song-cycle of *Anrufung des Großen Bären*. Voiced by a solitary lyric subject, the fifteen-part cycle weaves variations on recurrent motifs and images into its dialogic contemplation of love as a counter to human isolation.³⁹ Lines from *I Trionfi*, the thirteenth-century love poem by Petrarch, provide a signature to the text that proclaims the supremacy of love:

Durra legge d'Amor! Ma, ben che obliqua,
Servar convensi; però ch'ella aggiunge
Di cielo in terra, universale, antiqua.

[Hard is the law of Love! But though unjust / One must obey it, for that law prevails / Throughout the universe, and lasts for aye.⁴⁰]

The cycle opens with the depiction of an unconventional southern landscape in which a frozen palm tree is breaking under the weight of snow. The editors of *Herzzeit* convincingly suggest that Bachmann employs the Petrarchan signature to transpose 'den Topos des Liebesstreits in die Literatur nach 1945. Die Szenen ihrer Gedichte sind Schauplätze eines Kampfes, bei dem es um Leben und Tod geht.'⁴¹ Mention of historical aggression combines with description of the oppressive cold to underline the speaker's solitary place: 'Kälte wie noch nie ist eingedrungen. / Fliegende Kommandos kamen über das Meer. / Mit allen Lichtern hat der Golf sich ergeben. / Die Stadt ist gefallen. // Ich bin unschuldig und gefangen / im unterworfenen Neapel [...]' [W I, 139–40]. The bleak surroundings dominate until the fifth movement of the cycle where the promise of summer and new life, signalled through images of fruit, paves the way for the first explicit mention of love. This comes in the sixth poem of the cycle with reference to the exploding Vesuvius, a metaphor that heralds a form of amorous experience different from that taught in books and set formulae:

[...]

eingeweiht in die Liebe
aber erst hier —
als die Lava herabfuhr
und ihr Hauch uns traf
am Fuß des Berges,
als zuletzt der erschöpfte Krater
den Schlüssel preisgab
für diese verschlossenen Körper —
[...] [W I, 141: 76–83]

As elsewhere in the author's writing, the fire metaphors denote a condition

of vitality that offers a way out of isolation through passionate encounter with another. Heat and light images suggest an elemental state that channels, conducts and fuses, drawing together separate entities in sensual union. As the cycle progresses, however, this positive force dwindles and is renounced as futile.⁴² Ultimately, the transitory character of physical passion is acknowledged and, in the final movements, the intimate dialogic address favoured in the ecstatic central sections fades as the speaker comes to terms with her intractable position. Only in the enduring lyric song is consolation found:

[...]

Die Liebe hat einen Triumph und der Tod hat einen,
die Zeit und die Zeit danach.
Wir haben keinen.

Nur Sinken um uns von Gestirnen. Abglanz und Schweigen.
Doch das Lied überm Staub danach
wird uns übersteigen. [W I, 147: 205-11]

Similarly to the Orpheus allusion in the final lines of 'Dunkles zu sagen' which acknowledge the lasting power of the lyric lament, as well as to the Stampa reference in the closing vision of 'Erklär mir, Liebe', these final echoes of Petrarch's *I Trionfi*, as well as of the closing lines of number 19 in part I of Rilke's *Sonette an Orpheus*,⁴³ celebrate the posterity endowed by the work of art, whilst simultaneously making clear the living cost of this prize. In their recourse to the long Western literary love tradition, all three poems actualize texts from the canon in acts of resistance to those deathly circumstances — loosely associated with images of historical catastrophe — which threaten to overcome the speakers with consuming silence. Of the three poems, it is most explicitly 'Lieder auf der Flucht' that identifies the eternal memorial found in the literary text. The closing metaphor of the song that rises above the dust calls up an age-old understanding of the work of art as that which takes leave of materiality and transcends mortal experience.

Despite the ongoing dialogue with past works of art throughout Bachmann's oeuvre, from the 1960s onwards the notion of aesthetic transcendence was one that she increasingly came to question. In concluding his afterword to Bachmann's collected correspondence with Hans Werner Henze, Hans Höller differentiates the contrasting attitudes of the two artists towards the concept of the enduring aesthetic work:

Und immer wieder verstehen und mißverstehen sie einander mit ihren so konträren Ideen vom 'Werk', das überdauert, vom 'Blatt', das uns 'auf den Wellen' nachtreibt ('Im Gewitter der Rosen'), vom 'Lied überm Staub danach', das 'uns übersteigen' wird ('Lieder auf der Flucht') — von ihm als Bilder der Rettung durch das Werk gedeutet, von ihr als Untergang und Verschwinden des lebendigen Autors.⁴⁴

Increasing scepticism towards the fetishizing tendencies associated with the lyric, as famously articulated in the late poem 'Keine Delikatessen' [W I, 172-73], contributed to Bachmann's efforts to develop a mode that sought distance from certain kinds of established symbol and metaphor and, instead, to re-engage with the materiality of lived experience. The sense of having been made the passive subject of the male-narrated work of fiction compounded this distrust of misrepresentation in the inalterable work of art. A resulting obligation to testify to vitally felt pain is seen especially in the poetic drafts of amorous crisis that refer to Gaspara Stampa. These texts harness the urgency inherent to the discourse of the suffering lover in a determined rebellion against crafted lyric forms. The context of the failing sexual partnership provokes the gendered portrayal of certain forms of behaviour and expression. Here, the destructivity of impassioned physicality depicted in Bachmann's earlier verse is further radicalized and voiced from the female perspective. The new lyric concern with the figure of Stampa manifests ambivalent identification with the lyric tradition represented by the older poet. As in the early love lyrics, the dialogic appeal to a literary predecessor demonstrates the open and abiding capacity of the work of art to be voiced anew. In this later writing, however, further engagement with the implications of cultural appropriation for the woman writer reflects an increasingly critical stance. Consideration of Stampa's polarized reception in Western tradition, where she has been characterized, on the one hand, as a mere conduit of unmitigated emotion and, on the other, as a figure of transcendent aestheticism, opens a way into exploration of cultural tendencies to undermine the political agency and potency of the female artist. The concern in more recent feminist criticism to draw out reflective aspects of gendered critique in the Renaissance poet's work provides a framework for tracing similar features in Bachmann's writings.

Gaspara Stampa

Hast du der Gaspara Stampa
denn genügend gedacht, daß irgend ein Mädchen,
dem der Geliebte entging, am gesteigerten Beispiel
dieser Liebenden fühlt: daß ich würde wie sie?
Sollen nicht endlich uns diese ältesten Schmerzen
fruchtbarer werden?⁴⁵

These lines, taken from the first of Rainer Maria Rilke's *Duineser Elegien* (1923), form probably the most famous reference to Gaspara Stampa in European literature. Stampa is singled out as a figure whose heightened refashioning of feelings of primary hurt provides a model for the male poet's own endeavours. As the author of 311 *Rime* that rate amongst the most acclaimed love poems

in Italian literature, Stampa has long been a figure of the Western artistic imagination. It is above all the myth of the romantic heroine that has determined her reception in European art and literature and has established a legacy of a wronged woman forsaken by her distant and uncaring lover. Brought up in Venice, where she was educated and musically trained, it was likely to have been at one of the city's salons that, around 1548, Stampa met Count Collaltino di Collalto, with whom she had a passionate love affair for three years and to whom she dedicated hundreds of lyrics.⁴⁶ Predominantly employing the sonnet form, the *Rime* describe feelings of ecstasy and carnal passion, as well as the devastating consequences of betrayal.

The Stampa sonnet cited throughout Bachmann's oeuvre proves a representative example of her love poetry. Voiced by a female speaker, it describes a passionate new love affair:

Amor m'ha fatto tal ch'io vivo in foco,
qual nova salamandra al mondo, e quale
l'altro di lei non men stranio animale,
che vive e spira nel medesimo loco.
Le mie delizie son tutte e 'l mio gioco
viver ardendo e non sentire il male,
e non curar ch'ei che m'induce a tale
abbia di me pietá molto né poco.
A pena era anche estinto il primo ardore,
che accese l'altro Amore, a quel ch'oi sento
fin qui per prova, piú vivo e maggiore.
Ed io d'arder amando non mi pento,
pur che chi m'ha di novo tolto il core
resti de l'arder mio pago e contento.

[Love has made me live in ceaseless fire / Like a strange salamander come to earth / Or like that bird of fable, no less strange, / That lives and breathes in this same element. / All my delight it is, and all my joy, / To live, endlessly burning, with no pain, / Not caring whether he who caused my grief / Takes pity on me, either great or small. / Barely had I put out my heart's first flame / Than Love kindled a second, which I feel / As sharper, livelier than the first had been. / This ardency of love I don't repent, / So long as he who lit my heart anew / Remains at peace, contented in my love.⁴⁷]

By employing the image of the salamander — traditional symbol of unfulfilled love — in the context of the sexual relationship, the sonnet reveals its critical revision of the penitential Petrarchan *Rime sparse* model and its exclusive devotion to a remote beloved. The ambiguous reference to the rekindled flame suggests both the physicality of the unrepentant speaker's love, as well as the fact that the lover is not her first sexual partner. It might also be interpreted in formal terms as a self-conscious allusion — by the skilful female poet — to the beginning of the tercet. Editions of Stampa's verse have long favoured

biographical interpretations of her poems, frequently arranging the texts into a record of a love relationship that culminates with a repentant heroine.⁴⁸ This pattern has encouraged critical tendencies to extract moral lessons from the poet's real-life love affair, deflecting attention from the literary worth of her oeuvre to promote an enduring fascination with her personal myth. Romantic artists particularly fêted the innocence, passion and early death of the broken-hearted 'poetess'.⁴⁹ Recently, feminist critics have come to question the primary ideological, as opposed to literary, character of Stampa's reception. Their exploration of the literary strategies employed in Stampa's texts provides a useful way into consideration of the portrayal of romantic crisis in Bachmann's mature writing which similarly seeks to resist the fatal undermining of the female voice.

Particularly illuminating when considering the critical backlash against Bachmann's draft poems of crisis is Fiora Bassanese's attack on the understanding of Stampa's sonnets as the journal-style outpourings of a troubled soul. Bassanese criticizes both the penitent, romantic myth of the Renaissance poet and the further fiction of the 'eternal *appassionata*', proposed by Benedetto Croce in 1918, for their bogus reading of the lyric project. These interpretations are said to neglect the artistic accomplishment of the texts and celebrate, instead, a supposed lack of agency on the part of the female poet. Instead, Bassanese is concerned to establish Stampa's radical response to the predominantly masculine culture of her day. She focuses on the deliberately gendered perspective in the poems and emphasizes the aesthetic and political dimensions of the lyric project in its engagement with private experience.⁵⁰ Stampa's literary challenge to the status quo similarly forms the focus of Patricia Phillippy's research. Phillippy traces how the writing turns away from 'a Petrarchan penitential narrative and its notion of ethical recantation, toward a version of a palinode that focuses on the genre's essential link with gender and the representation of the female.'⁵¹ In the community of female voices in Ovid's *Heroides*, Phillippy suggests that a classical model is found for 'the replacement of a linear narrative of conversion with the gender-oriented, feminine narrative of replicated experience.'⁵² Phillippy convincingly demonstrates how, by identifying with female figures who similarly bear witness to mistreatment and abandonment by their lovers, Stampa finds a means of accusing and critiquing the male-dominated social order.⁵³ This chapter shows how the voicing of intimate injury in Bachmann's late lyric writing is similarly to be read in political terms. In the fragmentary poetic drafts of the 1960s, radical formal protest is seen against aestheticizing modes and their bogus romanticization of the mortally injured female subject. The resonant appeal to the poet-sister figure is understood to attempt an alternative dialogue that endows the experience of intimate suffering with wider significance, enabling implicit critique of the state of non-communication within the aggressive sexual relationship.

During a 1971 discussion of love literature and writing about love, Bachmann explicitly mentions Stampa when questioned about the compatibility of ecstatic love and the place of woman in modern society. Highlighting the fervour and implicit destructiveness found in the Renaissance verse, the remarks refer to the author's integration of the phrase 'vivere ardendo e non sentire il male' ('to live passionately and not to feel the pain') in *Malina*. Ecstatic love — a phenomenon said to define the novel's female writer protagonist — is said to be inconceivable within the contemporary social order:

[...] Liebe ist ein Kunstwerk, und ich glaube nicht, daß es sehr viele Menschen können. Ob es mir gelungen ist, das Genie der Liebe zu zeigen, weiß ich nicht. Ich weiß nur, daß die wenigen großen Beispiele so außerordentlich sind, daß man sagen muß, es gibt zweifellos Menschen, die dort, wo die anderen ein kleines gelegentliches Talent haben, etwas geschenkt bekommen haben; das erwirbt man sich nicht, deswegen ist es etwas Verbrennendes. Es gibt nur sehr wenig Beispiele dieser Art, zu denen ich die Briefe der portugiesischen Nonne zähle und die Gedichte der Gaspara Stampa, die an einen Graf Sowieso gerichtet sind, der sie offenbar sehr rasch verlassen hat. Ihr ist, glaub' ich, rasch — wie das im 16. Jahrhundert häufig war — eine Lungenschwindsucht zu Hilfe gekommen, sich aus dieser für sie nicht mehr erträglichen Welt davonzumachen. Diese Gedichte sind einfach unglaublich schön, ich habe in meinem Buch daraus einen Satz zitiert: 'Vivere ardendo e non sentire il male' — dieses Glühendleben und das Böse nicht fühlen.⁵⁴

The remarks suggest the relation of the Stampa phrase not only to states of passionate physicality, as conveyed by the fire and nature metaphors common to Bachmann's early lyrics, but more significantly, to a 'burning' aesthetic mode. Although the biographical context of the short-lived love affair is acknowledged, the author's remarks are most concerned with the high literary achievement of Stampa's poetry. In the context of Bachmann's mature work, the Italian refrain is thus increasingly associated with an aesthetic that engages with a self-destructive condition aligned with female love experience.

It is from the author's comparison of Stampa's poems with love letters long-attributed to a seventeenth-century Portuguese nun called Mariana Alcoforado that clarification of the particular achievement of this writing may be derived.⁵⁵ Alluding to this interview, Barbara Agnese highlights the reference point of Rilke's *Die Aufzeichnungen des Malte Laurids Brigge* where she suggests both Stampa and Alcoforado are associated with an ecstatic, gendered aesthetic.⁵⁶ In Rilke's novel, the love poems and letters are said to enable an artistic channelling of heightened feeling that relates to the female experience of abandonment.⁵⁷ For Rilke, the empowering quality of the female lover's lament is attributed to its capacity to voice critique: '[...] die gewaltigen Liebenden [...] die, während sie ihn riefen, den Mann überstanden; die über ihn hinauswachsen, wenn er nicht

wiederkam, wie Gaspara Stampa oder wie die Portugiesin, die nicht abließen, bis ihre Qual umschlug in eine herbe, eisige Herrlichkeit, die nicht mehr zu halten war.⁵⁸ The state of icy cold described in these lines contrasts with the sustained fire imagery in Bachmann's engagement with Stampa's writing. Rilke identifies the achievement of this writing in its potential for aesthetic transcendence: the women become the source of a lament that goes far beyond the beloved object of affection.⁵⁹ Rilke's 1907 essay 'Die fünf Briefe der Nonne Marianna Alcoforado' uses comparable terms to underline the transformative character of the lover's solitary plaint:

Alleingelassen, nahm ihre Natur es auf sich, alle die Ansprüche nachzuholen und zu erfüllen, die der Geliebte, in seiner Oberflächlichkeit und Eile, vergessen hatte. Und fast möchte man sagen, daß Einsamkeit nötig war, um aus dieser hastig und nachlässig begonnenen Liebe etwas so Vollkommenes zu machen.⁶⁰

The appraisal of this powerful literary drive to move beyond subjective experience through construction of an open mode of address recalls those remarks made by Bachmann in *Die Wahrheit ist dem Menschen zumutbar*, where impossible ideals such as love and freedom are said to provide impetus for the boundary-pushing literary project [KS, 247].⁶¹ However, whilst Rilke emphasizes the fulfilled and transcendent quality of the resultant prose, it is the affective connection with the surrounding world that is said to determine the writer's task in the post-1945 context. In her speech, Bachmann seizes on the appeal, made during the contemplation of Stampa in the first Duino elegy, that the oldest kinds of pain should yield artistic fruit. The modernist plea for artistic transcendence is reworked into an assertion of the need to lay bare the destructive effects of suffering:

So kann es auch nicht die Aufgabe des Schriftstellers sein, den Schmerz zu leugnen, seine Spuren zu verwischen, über ihn hinwegzutäuschen. Er muß ihn, im Gegenteil, wahrhaben und noch einmal, damit wir sehen können, wahr machen. Denn wir wollen alle sehend werden. Und jener geheime Schmerz macht uns erst für die Erfahrung empfindlich und insbesondere für die der Wahrheit. Wir sagen sehr einfach und richtig, wenn wir in diesen Zustand kommen, den hellen, wehen, in dem der Schmerz fruchtbar wird: Mir sind die Augen aufgegangen. [KS, 246]

The insistence on the relation between the subjective perception of hurt and acts of recognition reveals a conception of literature as an engaged medium concerned to enable a process of reflection. In the author's draft poems of crisis from the early 1960s, the first attempts were made to devise a formal solution for this project. These texts manifest concern with the burning quality of Stampa's verse as a vital mode of voiced protest at the state of affliction in which the amorous subject finds herself. Increasingly in Bachmann's writing,

the motif of burning assumes a crucial historical aspect and, by *Malina*, fire and flame images are associated with an engaged aesthetics that seeks to depict subjective crisis in the context of recent atrocity.⁶² The novel famously takes up the Flaubertian refrain — 'Avec ma main brûlée, j'écris sur la nature du feu' [TK 3.1, 390] — which, as Joachim Eberhardt has highlighted, is adapted from an 1852 letter to Louise Colet where the French author describes his sense of the imperative to establish distance from experience in order to write about it.⁶³ As Eberhardt suggests, for the woman writer in the post-1945 context, it is not an attitude of detachment but rather the consuming and destructive experience of burning that is chosen as a fitting metaphor for authorial activity.⁶⁴ The ongoing interest in Stampa's verse will thus be understood to relate to Bachmann's wider project to find symptomatic literary form for urgent subjective crisis. In the ambivalent lyric identification with the female predecessor in the draft poems of the 1960s, the first explicit attempts to gender this project will be traced.

The Poetic Drafts of the 1960s

The breakdown of a love relationship, being what provoked the author's real-life crisis during the early 1960s, is of central concern in many of Bachmann's contemporary poetic drafts. Consistently, the distressed female speaker contrasts her own condition with that of her cold and indifferent male lover who forms an absent counterpart throughout the texts. Similarly to the early love lyrics, a means of self-definition is sought through exploration of this relationship. The crisis provoked by intimate betrayal, however, lends a new urgency to the writing and the verse portrays the speaker attempting to voice present pain at ongoing feelings of loss and betrayal. Veering between moments of quiet desolation and those of anguished plaint, the texts search for a means through which to articulate and, so, reflect on the experience of suffering. The work of Gaspara Stampa, a female poet also famously abandoned by her lover, forms an explicit reference point for the expressive endeavour in three of the drafts, 'Wie lange noch' [IW, 124], 'Das Strafgesetzbuch' [IW, 120] and 'Alla piu umile, alle piu umana, alla piu sofferente' [IW, 116–17], where the sonnet-line 'vivere ardendo e non sentire il male' is used as an opening signature. Manuscript evidence and similarities of theme and motif suggest the relevance of a further text, 'Un'altra notte ancora senza vederlo' [IW, 123], for a discussion of these writings of romantic crisis.⁶⁵ Close readings of the poems explore how the act of writing and its appeal to the literary sister figure attempt to counter the passive state of abandonment through a new and accusatory form of female authorship. A tension is seen between the ambivalent Italian signature motif that advocates the passionate transcendence of lived pain and the more realistic sense of helpless suffering articulated throughout the texts.

The breakdown of an abusive love relationship forms the subject of the typewritten draft that begins 'Wie lange noch' [IW, 124]. The three-part poem is voiced by a solitary first-person speaker who addresses her former lover and considers their failed partnership:

Vivere ardendo e non sentire il male
Gaspara Stampa

Wie lange noch. Nicht mehr lange.
Warum so lange schon. Ich weiß es nicht.
Wird das nie enden. Nicht fragen.
Es wird nie enden. Wozu fragen.

Ich spreche immer mit dir,
aber nicht mehr freundlich,
ich habe zuviele Fragen.
Auch über deinen Verbleib.
Aber wo warst du in den gemeinsamen Jahren.
Mit wem hast du gesprochen,
wen gewürgt, wen beansprucht,
wen angeschrien.

Ich habe mich ganz zur Verfügung gestellt.
mich oft gefürchtet, aber meine Furcht mit
der Liebe ausgetrieben, ich habe mich
nicht einmal vor Deinen Händen gefürchtet
nur manchmal, und zu spät. [IW, 124]

The speaker's opening words announce a contemplation of ongoing suffering, immediately indicating the poem's situation in the present moment. Gone is the celebration of the transcendent artistic monument lauded in the love lyrics of the 1950s. Instead, the human need to come to terms with an experience of estrangement provides the motivation for the lyric reflection. In the first part of the text, projected questions relating to the collapse of the partnership are formulated yet never posed for real. Instead, clipped assertions give blank articulation to sentiments whose validity is denied as soon as utterance is found. The draft thus quickly draws attention to the closed dialogue reflecting the isolating relationship where communication is impossible.

The ambiguous use of the Italian epigraph for this lyric recollection of an unhappy love affair creates a certain tension as the speaker reveals her distance from the Renaissance poet's celebration of the beloved. Although no further allusion is made to the Italian poet or her work, the speaker casts herself in the place of her literary predecessor from the beginning of the draft's second section. With bitter irony, she describes her ongoing dialogue with her lover. Here, present-tense description of the fraught interaction quickly shifts into questioning recollection of their roles within the relationship. In the suggestion,

'Ich spreche immer mit dir, / aber nicht mehr freundlich', a shift away from Stampa's celebration of the lover who abandoned her can further be identified. Introduction of the intimate addressee only compounds the sense of non-communication. In lines 9–12, the absence of question marks again conveys the awareness that answers will not be forthcoming, as aspects of the lover's mistreatment are described. Referring to herself with the repeated impersonal pronoun 'wer', the speaker suggests an ambivalent state of alienation from the lover to whom she was an arbitrary counterpart, as well as from her former self who proved complicit in the abuse. In the poem's final section, the repeated first person lends active force to this acknowledgement of guilt. Indeed, by declaring the mistaken character of the speaker's unreflective love and its ensuing state of physical vulnerability, the poem ends in a moment of apparent regret at the consequences of the passionate abandon lauded in the Italian verse.

The Stampa motif similarly provides an ambiguous signature for the handwritten draft entitled 'Das Strafgesetzbuch' [IW, 120] where, once again, no further reference to the Italian poet or to her writing appears in the body of the text. The text gives a stammered account of feelings of mortality and victimhood which relate to a sense of powerlessness following the collapse of a relationship. As suggested by the ironic title, the injustice that no official means is found for acknowledging and punishing the speaker's mistreatment motivates the expressive attempt and indicates a lyric concern with the social ramifications, or lack thereof, of intimate abuse. The poem begins with a moment of identification with insects pinned on display. This identification with objectified creatures is found elsewhere in the contemporary lyric writing, particularly in relation to laboratory animals.⁶⁶ This metaphorical reference to murder denotes the deathly transformation of reality into matter for observation:

Das Strafgesetzbuch
Gaspara Stampa

Vivere ardeudo e non sentire il male

Der Käfer, aufgespießt, der Schmetterling
ins Album gepreßt, das Blatt zwischen
Buchseiten gelegt —

ermordet die Wirklichkeit, auf feinste Weise,
nur Menschen gestattet, auch das ist
erlaubt, ein Gift zu geben, ich
ich lese im Strafgesetzbuch und
finde keinen Paragraphen, der es
verbietet.

Verloren, verramscht, eine Liebe
ins Versatzamt getragen, nicht mehr

ausgelöst, Opfer abgeschoben, Küsse ausgespuckt
Kranke auf die Straße geworfen, ange-
schrien, mangelndes Verständnis meinerseits,
vorausgesetzt und bedauert.
Im Himmel, wenn es ihn gibt, im
Himmel, was wird da sein.
Und wenn nun gar ein Leidender,
der Gott fern ist, anfängt zu beten,
Kälte, Gelächter,
Votum: ich sehe es kommen, es triumphiert
die nackte Gewalt und

Daß keine meiner Schmerzen ihn bewegt,
kein Schweiß ihn feuchtet, nicht der Todeschweiß
nicht gelbes Fieber, nicht der Scharlachbrand
ihn brennt, ihn brennen macht,
und keine Litanei, und Rufe, Briefe,
Schreie wie nie
gewesen sind, was soll noch mehr sein,

Mehr kann nicht mehr sein.

Daß keiner dieser Tode, und kein zer-
fetztes Fleisch, zufassen noch ein
Hirn, das nicht begreifen kann, daß
nicht und niemals, nie es ihn bewegt,
wie kann das sein,

Es kann nun nichts mehr sein.

Ist so ein Mensch, gefallen in die
Nacht, noch einmal aufgestanden,
Sagt es an. Ist so erniedrigt, so gesteinigt
schon einer worden, ja, warum hat
man ihn nicht getötet, warum nicht,
Warum ihn nicht getötet, weils anders
besser geht,
weil die Verleumdung [IW, 120–21]

Acts of betrayal — evoked in material terms of being rejected, abused and sold — have provoked the crisis here. In stark contrast to the romantic landscapes and mythical scenes which characterize Bachmann's early love poetry, new concern with the depiction of painful physicality marks this text of romantic abandonment. The succession of precise images in section I quickly gives way, as the disturbed speaker refers to her own attempt to make sense of the experience of injustice. The stammered first-person pronoun and halting rhythms suggest her growing confusion. As her agitation builds, the repeated 'ver'-prefix and harshly alliterative 'k', 'g' and 't' sounds make the distress felt aurally and so seeks symptomatic form for a disorienting experience that is never named

directly. Without clarifying the agent of abuse, the inhumanity of a world in which love counts as a commodity to be pawned, kisses are spat out, and the sick are thrown onto the street is pronounced in categorical past participles. The state of isolation evoked leaves the speaker searching for external reference points through which to make sense of and so resist her sense of abandonment. The consolation offered by religion, age-old source of solace, is questioned in this world defined by brute violence. The speaker's attempt to understand provokes ambiguous recourse to the masculine third person which, by the final section of the poem, carries religious overtones in positing identification with an abused Christ-like figure. This self-alignment with the male Christ, archetypal religious figurehead, is not elucidated: confused questions, which suggest that death is preferable to a fate defined by slander and violence, tail off in the final lines of the open-ended draft. The sense of having been murdered that results from the experience of rejection and humiliation is thus directly related to the inability to express, something reflected in the female speaker's struggle to find a fitting cultural reference point for articulation of her own crisis.

In the context of the engagement with amorous betrayal, however, the implicit comparison with the ultimate betrayal of selfless love in the Western tradition is illuminated by consideration of Bachmann's contemporary prose draft, 'Die gestohlenen Jahre'. Here, echoes of the biographical circumstances surrounding the publication of *Mein Name sei Gantenbein* can be discerned. The actress narrator, Fanny, also describes herself in Christ-like terms as a lamb and uses iconographic images relating to the crucifixion to evoke her murderous sacrifice by a former lover. The draft contains the seeds of the Fanny Goldmann plot, a central 'Todesarten' text about a famous actress that Bachmann was working on in the late 1960s, which is centrally concerned to critique the commodification of private experience on the literary market. In her study of the engagement with Max Frisch and his oeuvre in Bachmann's late writing, Monika Albrecht highlights the ongoing association of Woman with an eternal capacity for self-reinvention that is termed 'das Schauspielerische' in the Swiss author's work. Albrecht stresses the differentiated position taken in the 'Todesarten' prose and traces its nuanced critique of the clichéd gender stance in Frisch's oeuvre.⁶⁷ 'Die gestohlenen Jahre' forms an early response by the female author to the experience of intimate betrayal, where its actress-narrator uses internal monologue to reflect on her lover's transformation of personal details into an inalterable work of fiction:

Sie käute jedes einzelne Wort, manche Sätze dann schnell, um sich nicht daran zu verschlucken, dann wieder Wort für Wort. Er schrieb, und sie las, und so würde es nun immer bleiben, sie war über vierzig, und sie las nur noch in einem Buch. Das Buch handelte von ihr, so sagte sie sich, er hatte sie zwei Jahre gekannt und dann nicht mehr, und es handelte aber von ihr. [...] es waren lauter Dinge, die sie ihm erzählt hatte, wann erzählt, nachts, wenn

sie neben ihm lag, am Nachmittag, wenn sie durch einen Wald gingen, wie sie radfahren, wenn sie Kaffee tranken, was war ihr bloß eingefallen, sie hatte ihm in zwei Jahren das wirklich alles erzählt. Oh ja, das hatte sie getan. Sie sagte sich: schuldig [...] Er war zehn Jahre jünger als sie gewesen und war es eigentlich noch immer, dort drüben, einige Bezirke weiter, war er noch immer zehn Jahre jünger, ihr Schlächter, den sie Schwein nannte, obwohl sie das Tier war, das er geschlachtet hatte, ein Lamm, Lamm Gottes [...] Er hatte aber einen vollen Namen, der Bibelschreiber, der Passionsschilderer, hieß Anton Marek und hatte jetzt Erfolg mit der Schlachtung, mit dem Ölberg und dem Essigschwamm, den sie sich auf die Stirn gepreßt hatte. [TK 1, 117–19]

The narrator's sense of her intractable position here stems from recognition of her lover's abuse of the most private aspects of the relationship and her own complicity in having surrendered entirely within that intimate sphere. Feelings of exploitation and helplessness engender despair at the prospect of never being able to write again. The narrator's reference to her age relates to the alienating experience of being rendered passive witness to a male-narrated account of her life. The implied feelings of mortality are thus paralleled with a condition of silence and inability to write. Elsewhere in the prose draft, the narrator expresses outrage at this bogus rendering of her person in the fixed narrative of the published work of fiction. With echoes of those culinary metaphors central to 'Keine Delikatessen' [W I, 172–73], images of consumption, physical violence and butchery suggest the aesthetic culling of personal experience. This contemplation of authorship becomes explicitly gendered as the female narrator describes witnessing her life appropriated in the work of fiction. In the ironic suggestion that the speaker has been made fodder for the exemplary tale by the successful male scribe, the masculine character of the literary act is identified as that which takes leave of lived experience, aligned with Woman, and overcomes it in creation of the transcendent and inalterable text. The text thus posits a connection between literature that transcends lived experience and the sale, in the literary market, of a product made at someone else's cost. The relatively conventional narrative account does little more, however, than describe the abuse suffered and, in this way, contrasts considerably with the verse in which experimentation with symptomatic expressive forms suggests the felt rupture of present-tense crisis. The urgent act of lyric composition resists that impulse to detachment which, by reducing a lived experience of human suffering into a packaged work of fiction, serves to normalize and render harmless its crisis.

It is the contemplation of the romantic relationship that lends a binary aspect to 'Das Strafgesetzbuch', whose female speaker defines herself in stark opposition to a male counterpart figure with whom she has been conducting a troubled love affair. Unlike 'Die gestohlenen Jahre', the poem's account of the partners' respective roles within the relationship does not attempt psychological character

portraits in any realistic sense. Instead, the partners are cast at symbolic poles of the cultural spectrum, according to which Woman is aligned with body and Man with mind. The female speaker contrasts her painful physicality, consistently aligned with an experience of dying, with her male counterpart's rational indifference. The partners' anonymity manifests the aesthetic effort to move beyond exclusively personal articulation of romantic crisis as each is presented as an extreme representative of their sex. In the description of physical collapse that merges references to pain, sweat, tropical fevers, voiced cries, as well as to death, a lyric effort is evident to find metaphorical form through which to manifest and so protest at the disempowering experience of suffering. The female poet uses the fact of her sex to present, in radicalized form, cultural treatment of Woman as embodiment of objectified nature. By defining her own building distress through contemplation of her male lover's cold imperturbability, the speaker suggests how the latter contributes to her disturbance. The graphic state of emergency in which the female body is portrayed manifests a defiance of social norms and aesthetic conventions, a rebellion that is further effected in formal terms in the extreme turning away from wrought modes and conventional schemes of rhyme and metre.

The radical free verse and open-ended character of the draft reflect a determination to develop an improvised poetic in which suffering is not overcome but, rather, laid bare in the disrupted movement of the writing. Repetition, a defining trait of the lyric mode, is employed heavily with the often erratic reiterations of sounds ['sch'; 'ei'] and words ['nicht'; 'Tod'; 'brennen'; 'mehr'; 'nie'] lending the text a symptomatic quality. There is a palpable tension between the apparently compulsive establishment of rhythmical patterns and their determined undermining, as the paradoxical effort to stretch the lyric form inevitably collapses into destruction. The paradox that the excessive physical distress felt by the speaker is defined solely through negation suggests the extreme helplessness and alienation occasioned by intense pain.⁶⁸ Recalling 'Enigma', the two stand-alone lines ['Mehr kann nicht mehr sein.' / 'Es kann nun nichts mehr sein.'] use end-stops and negated comparatives to express the sense of desolation, yet their bid to articulate impossible extremity leaves recourse to silence the sole option for the speaker. By structuring its contemplation of the love relationship around the symbolic gender binary that works to objectify the female body and, thereby, fatally silence the female voice, the draft depicts how absolutist oppositions isolate and ultimately disempower the crisis-stricken subject. As I suggested in Chapter 1, the lyric alignment of Woman with a condition of bodily distress reflects a discrepancy between the extreme images of physical anguish and their solely metaphorical use for depiction of the emotional injury suffered in the failing love relationship. Furthermore, the relentless lyric drive to radicalize the speaker's crisis leads

inevitably from declaration of corporeal suffering to reiteration of feelings of impending mortality. Ultimately, the draft breaks off as the isolated female subject, left fatally bereft of addressee, falls from a condition of distressed physicality into helpless silence. Although the ambiguous signature phrase evokes a tradition of lyric protest in which to situate the revolt against intimate abuse, the contradiction between the aspiration articulated in the Italian verse that pain should not be felt and the modern account of human suffering reveals the distance of the aesthetic ideal from the crisis experienced. This dislocation is signalled in the formal recourse to employment of a signature motif otherwise absent from Bachmann's contemporary drafts of crisis. On the one hand, the aesthetic motto promises ultimate vindication for the speaker who seeks external orientation to come to terms with her distress. On the other, the raw character of the lyric writing simultaneously issues an implicit formal challenge to the older poet that manifests the radical discrepancy between the motto and the reality of the pain felt.

Although no reference to Stampa is made in the fragmentary 'Un'altra notte ancora senza vederlo' [IW, 123], strikingly similar terms are employed to express the crisis of the female subject and, again, the gender binary appears central to the depiction of distress. As Camilla Miglio has highlighted, the title words are taken from lines sung by Leonora, the female protagonist in Verdi's opera *Il Trovatore* (1853), a work in which fire metaphors are used to denote her love for the male title figure.⁶⁹ Even more explicitly than in 'Das Strafgesetzbuch', the lyric speaker defines herself in relation to her anonymous male counterpart who is referred to only using the third-person pronoun. The first-person lament identifies the correlation between his supreme indifference and her heightened pain, stammered repetitions and reiterations evoking the insistent efforts to elicit sympathy:

Un'altra notte ancora senza vederlo
 Daß keine meiner Schmerzen
 ihn bewegt
 (der Himmel, nein vom
 Himmel red ich nie,
 also von ihm, da doch vom Himmel
 nicht)
 daß nichts und nichts und
 alles ihn nie bewegt,
 kein Sammelsurium von Schmerzen, Ersticken, Angst
 ich hab ihn nie gerührt, herbeigerufen
 nie,
 ich war schon weiß, schon kalt,
 ihn hat es nie gerührt,
 ich war so weiß nicht, nie so kalt,

ich war immer bewegt,
 immer so bewegt,
 als könnt es ihn bewegen.
 Und es gelang mir nie.
 Jahre von Haut, mir abgezogen
 und ich gesotten, [ge]braten und verbrannt
 gefoltert, gemordet, [er]drosselt
 und erwürgt, es hat ihn nie bewegt, [IW, 123]

In the opening refusal to talk of heaven, the speaker underlines her concern to engage with the immediate experience of human crisis. To this end, graphic images of corporeal violence accumulate to evoke the intensity of suffering caused by the indifferent male subject, who is accused of having treated the speaker not as a person but an expendable commodity. As seen in lines 12–17, the faltering voice seeks to affirm its accusations through jumbled superlatives and negations which convey simultaneous excess and emptiness. Articulated from the female perspective, the speaker's deliberate self-alignment with a condition of mortal physicality demonstrates the effort to express the consequences of abandonment. By enacting the experience of suffering in the disrupted body of the language, the lyric draft rebels against strict formal organization as somehow complicit with a tradition which promotes leaving behind lived experience in the quest for the transcendent form. This effort to speak from the place of abandonment thus revolts against the male-created culture that renders the female subject its object and so robs it of its life. The claim — 'ich war so weiß nicht, nie so kalt, / ich war immer bewegt' — could be read as referring back to Rilke's advocacy of 'eisige Herrlichkeit', a transcendent ideal vehemently rejected in these lines. Ultimately, however, the effort to find form for the crisis fails as images of distress accrue helplessly, tailing off in resigned acknowledgement of the futile attempt to capture the scale of the crisis. In the potentially self-critical reference to 'Sammelsurium' lies an implicit recognition of the misguided attempt to provoke compassion through relentless display of affliction. Cut off from her indifferent male counterpart, the speaker acknowledges the fatal character of this impasse that renders continued articulation impossible. By structuring the lyric draft around the symbolic gender binary that works to align the feminine with the physical and the mortal, Bachmann depicts how absolutist oppositions isolate and ultimately silence the female voice.

In the third of the three draft poems which take the Stampa line as their signature motif, the alienation within the failing love relationship gives way to a reflection about the sister artist. The typewritten poem bears the title 'Alla piu umile, alle piu umana, alla piu sofferente' [IW, 116–17] and is voiced by an isolated first-person speaker who, in muted tones, describes an undefined experience of injustice. It is likely that the 'alle' in the poem's title should read

'alla' i.e. 'Alla piu umile, alla piu umana, alla piu sofferente' ('To the most humble, caring and long-suffering woman'). This conveys the communicative impulse in the draft poem, as well as its reflection on the implied relationship with the exemplary writings of the female predecessor. The editors of the volume present the poem as an amalgam of two manuscripts. Consideration of typographical evidence, however, suggests that the title should only be applied to the first 17 lines, which are arranged in a loose but self-contained lyric structure on a single page [N173].⁷⁰ These lines treat the relationship with a dead sister figure, who is presented as a conflation of both the speaker's nurse and Gaspara Stampa:

Alla piu umile, alle piu umana, alla piu sofferente

Vivere arando e non sentire il male
 Gaspara Stampa

Meine Schwester soll mir weiterhelfen.
 meine Schwester ist nicht weit von hier.
 Nur viel Zeiten ferner und so nah bei mir.
 Nur viel länger tot ist als ich.

Zu ihr sprech ich seit fast tausend Tagen,
 und sie sagt mir, daß ein Ende wird
 laß mich schlafen, nie erwachen.

Und sie lebt für mich, sie weiß zu leben,
 leidets für mich, wird verhöhnt, geschmäht,
 verstoßen und verdammt, sie leidet es.

Ich vertrete nur den Schlaf, den langen.

Die Gnade Morphium, aber nicht die Gnade eines Briefs
 die Gnade schmerzt [- -], aber nicht die Hand,
 die Gnade Delirium, aber nicht die Rückkehr
 um das Böse gutzumachen, bedarf es bloß eines Worts,
 um das Böse nicht mehr zu fühlen, bedarf es des Todes.

Meine Schwester hat mich auch verlassen. [IW, 116]

The end-stopped lines with their rhymes and internal echoes ['weit' — 'Zeit' — 'leidets'; 'hier' — 'mir' — 'ihr'] create a calm tone that conveys the consolation provided by the sister who, by assuming the speaker's pain, is presented as an aesthetic incarnation of the Christ-like figure of other contemporary drafts. Bachmann reworks the symbolic masculine victim-saviour into a sister-poet who does not stand for ultimate religious transcendence but permits immediate human identification. In what appears a lonely hospital setting, the poetic draft thus begins with a spatial and temporal situating of this eternal nurse-sister who, belonging to both past and present, forms an imaginative reference point according to which the speaker begins to place her own distress.

This treatment of the nurse figure is found in several of the author's

contemporary poetic drafts and is particularly obvious in the handwritten 'Gloriastrasse' poem dedicated to Schwester Ammeli [IW, 58–59]. This realistic description of personal illness similarly falls back on a sisterly relationship after repeated failed attempts to position the isolated self.⁷¹ The first three sections open with increasingly abstract designations of the individual place in a hospital ward: 'In einem Bett, / in dem viele gestorben sind [...] Im Morphiumrausch / unter Schmerzen [...] Im Leeren, wenn das / Telefon nie geht [...]'. A strange emptiness marks the clauses which have been stripped of both subject and main verb in expressing the experience of lack. In the fourth and final section, it is the single word that becomes the active subject of an experience of encounter that brings relief. The figure of the nurse — whose solidarity is captured in a series of tender physical gestures — appears the embodiment of a more humane mode of existence. The fragmentary poem ends hopefully as this contact between the self and the Other enables a tentative dialogue and means of self-commentary. With comparable recognition of the consoling potential of the sisterly word, 'Alla piu umile, alle piu umana, alla piu sofferente' conveys the felt character of the poetic encounter through its opening portrayal of the sister's quasi-physical presence. Manifest in those mutual acts of approach signalled in the first two sections of the poem, a form of exchange is suggested that might be understood in poetological terms as a comment on the immediate experience of reading lyric poetry. Like other of Bachmann's female protagonists, the speaker's illness is implied to stem from an inability to cope with experience. Whilst the speaker voices repeated desire for silence and oblivion, 'laß mich schlafen, nie erwachen', it is the work of her predecessor that is said to live on and accuse the real origin of the suffering. By articulating the injury done to a woman by a man, the text as mediation permits identification and indicates a gendered pattern that crosses centuries. A progressive distancing from the sister figure is seen in the course of the poem, as the speaker slips entirely from the realm of human interaction. Dulling morphine gives way to delirium and, ultimately, the speaker's desertion by the sister which marks her solitary death and its final elimination of sensation.

In their different ways, the lyric drafts of romantic crisis voice protest by a female speaker at an experience of deathly abuse inflicted by an intimate counterpart. Gone is the celebration of the eternal love-song found throughout the author's earlier love lyrics. The poet breaks radically from the natural images which dominate in her early love lyrics. No longer, as in the texts of the 1950s, do dark historical circumstances constitute the principal source of threat for the lyric self.⁷² Rather, the present context of interpersonal conflict and intimate betrayal alienates the female subject whose urgent articulation of suffering motivates her expressive attempt. The engagement with Gaspara Stampa sets the articulation of personal suffering into implicit relation with the

poetic tradition, which is seen in the sustained yet ambiguous employment of the Renaissance quotation as an opening signature. The renowned writings of the female predecessor provide a model for the author concerned to work the experience of personal suffering into gendered accusation of abuse. Yet, the idealist motto advocating passionate surrender is questioned in the modern German poems where it becomes associated with an aesthetic tradition that promotes leaving behind lived experience in the quest for transcendent form. Instead, Bachmann's experimental attempt to endow the experience of distress with symptomatic linguistic form harnesses the present drama of the female lover's crisis in radical condemnation of her abuser. The impassioned physicality portrayed in Bachmann's earlier verse assumes radical, destructive character now voiced from the female perspective. By inscribing the damage done onto the disrupted body of the verse, the drafts engage with the lived moment and, in so doing, generate an aesthetic concerned not with the transcendent or eternal but with drawing attention to the present crisis of female suffering. By including references to extreme corporeal conditions, to blood and to bodily fluids, the drafts give representation to what it means to be objectified. Nonetheless, in trying to expose the symbolic gender binary that relegates Woman to a state of unreflexive excitation, the drafts demonstrate how, within the context of the failing partnership, the attempted radical aesthetic serves merely to reinforce pre-existing gender stereotypes. Whilst identification with the sister-artist enables partial self-definition and more reflective critique, it loses the urgency of other drafts and fails to capture the burning destructiveness of crisis.

Not until *Malina*, the experimental novel that Bachmann published to critical acclaim in 1971, was a formal solution found for giving gendered depiction to the phenomenon of murderous intimate abuse. The abstract mode adopted in this work portrays the crisis of the female writing subject and manifests how states of individual emergency relate to cultural norms determining expression and authorship. Intended as the 'overture' to the planned 'Todesarten' prose cycle, the novel has been interpreted as giving gendered representation to what Hannah Arendt, in *The Human Condition* (1958), describes as the originary murder central to the work of art.⁷³ As part of its extended critique of the conformist and materialistic drives at the heart of modern society, this key text of twentieth-century political theory identifies the 'reification and materialization' inherent to the work of art, which is said to exist as a 'thought thing' or 'the "dead letter" in which the "living spirit" must survive'.⁷⁴ For Arendt, it is the inherent lack of utility value of the work of art which guarantees its permanence and, so, survival. In an otherwise present-tense narrative that charts the gradual elimination of an anonymous female voice, *Malina* famously closes with the words — 'Es war Mord' [TK 3.1, 695]. The novel is widely understood to represent present-tense excitation, aligned

with the feminine, prior to its aesthetic reification in the retrospective, male-narrated text.⁷⁵ The burning character of this project 'to reconcile the demand for endurance with the inevitability of destruction' forms the subject of a recent article by Caitríona Leahy that treats the historical and the metaphorical dimensions of the novel's representation of burning. Leahy argues that, in metaphorical terms, the burning motif denotes a constant utopian movement in the author's narrative used to 'indicate the impossibility of her metaphors coming to rest in any kind of definitive meaning or reason'.⁷⁶ Given the historical associations of much of the novel's fire imagery, Leahy identifies the simultaneous utopian and traumatic aspects of the burning motif in the writing. In the context of Bachmann's developing style, my concern is similarly with the co-existent traumatic and utopian strands in her late prose. In the concluding section of this chapter, I use close readings to trace how, through radical prose portrayal of love experience, Bachmann finds a means of exposing culture's gendering of this condition of excitation. An extended structural analysis of Bachmann's present-tense prose first examines how the symptomatic evocation of the amorous female voice in *Malina* enables representation of the deathly place of the feminine within art and culture. The chapter closes by returning to consideration of the author's treatment of the Stampa motif. The oblique prose reworking of the line of Italian verse will be identified in the context of the utopian counter-movement in the novel that gestures towards alternative forms of expression and being. Following Hannah Arendt's evaluation of music and poetry as 'the least "materialistic" of the arts',⁷⁷ the innovatory poetic prose will be similarly understood to employ condensation and rhythm as a means of resisting reifying aesthetic drives. Arendt argues that it is its 'closeness to living recollection that enables the poem to remain, to retain its durability, outside the printed or the written page',⁷⁸ something suggested by the female speaker's instinctive and unexplained recollection of the Stampa line in the novel's central dream chapter. The prose rendering of the Renaissance verse will be read as indicative of the abstract method of the novel as a whole which draws lines from other lyric sources, including poems and songs, as well as fragments of musical notation, into a dense motivic narrative that avoids the direct articulation of suffering and, in so doing, implicitly critiques oppressive norms determining culture and expression.

Reading *Malina* through Barthes: *Fragments d'un discours amoureux*

This reading of *Malina* begins with consideration of a 1977 work by Roland Barthes, a contemporary and acquaintance of the author from a period of collaboration on the international *Gulliver* journal in the early 1960s [KS, 606]. *Fragments d'un discours amoureux* is a prose text that ranges, in alphabetical order, around eighty 'figures' or 'outbursts of language' said to be taken

at random from the mind of the amorous subject. In his preface, Barthes introduces his text by proposing that the extreme solitude of the modern lover's discourse lends it the status of an affirmative site, since it exists severed from social mechanisms of authority. The text presents the lover as a reader of signs, desperately searching for indications of required passion but consistently experiencing love as loss and anxiety. Sigrid Weigel has alluded to structural parallels between the portrayal of love experience in *Fragments d'un discours amoureux* and in Bachmann's writings, particularly her early love lyrics, as well as the radio play *Der gute Gott von Manhattan* (1958) and *Malina*.⁷⁹ In what follows, detailed consideration of Barthes' account of the necessary adoption of the dramatic method for staging the amorous speech act will provide new insight into the formal achievement of Bachmann's novel:

Tout est parti de ce principe: qu'il ne fallait pas réduire l'amoureux à un simple sujet symptomal, mais plutôt faire entendre ce qu'il y a dans sa voix d'inactuel, c'est-à-dire d'intraitable. De là le choix d'une méthode 'dramatique', qui renonce aux exemples et repose sur la seule action d'un langage premier (pas de métalangage). On a donc substitué à la description du discours amoureux sa simulation, et l'on a rendu à ce discours sa personne fondamentale, qui est le *je*, de façon à mettre en scène une énonciation, non une analyse. C'est un portrait, si l'on veut, qui est proposé; mais ce portrait n'est pas psychologique; il est structural: il donne à lire une place de parole: la place de quelqu'un qui parle en lui-même, amoureusement, face à l'autre (l'objet aimé), qui ne parle pas. [...] Je tiens sans fin à l'absent le discours de son absence; situation en somme inouïe; l'autre est absent comme référent, présent comme allocutaire. De cette distorsion singulière, naît une sorte de présent insoutenable [...] ce temps difficile: un pur morceau d'angoisse.⁸⁰

[Everything follows from this principle: that the lover is not to be reduced to a simple symptomatic subject, but rather that we hear in his voice what is 'unreal,' i.e., intractable. Whence the choice of a dramatic method which renounces examples and rests on the single action of a primary language (no metalanguage). The description of the lover's discourse has been replaced by its simulation, and to that discourse has been restored its fundamental person, the *I*, in order to stage an utterance, not an analysis. What is proposed, then, is a portrait — but not a psychological portrait; instead, a structural one which offers the reader a discursive site: the site of someone speaking within himself, *amorously*, confronting the other (the loved object), who does not speak. [...] Endlessly I sustain the discourse of the beloved's absence; actually a preposterous situation; the other is absent as referent, present as allocutory. This singular distortion generates a kind of insupportable present [...] a pure portion of anxiety.⁸¹

Barthes's concern with the amorous staging of language permits appreciation of the similarly reflexive function of the revolutionary dramatic structure adopted in the prose of *Malina*.⁸² Beginning with a list of dramatis personae and declaring its unity of time and place, 'Zeit Heute / Ort Wien' [TK 3.1,

276], the novel voices a present-tense account that describes 'pathologisch[e] Erregung' [TK 3.1, 278] as experienced by an anonymous writer known only as Ich. Ich defines herself in relation to two masculine figures, her lover Ivan and the mysterious Malina with whom she shares an apartment and who provides a rational counterpart to her state of romantic excitation. In a 1971 interview, Bachmann comments explicitly on the solitariness of ecstatic love experience in terms comparable to those of *Fragments d'un discours amoureux*. Bachmann suggests that the only means to render love communicable is in art where it finds form and relates her protagonist's agitated condition to the intensity with which she loves:

Liebe führt in die tiefste Einsamkeit. Wenn sie ein ekstatischer Zustand ist, dann ist man in keinem Zustand mehr, in dem man sich durch die Welt bewegen kann. [...] Die Liebe ist für das Ich im Buch von solcher Ausschließlichkeit, daß nichts daneben Platz hat. Sie drückt sich nicht durch ein Geschehen aus, sondern durch Intensität, durch Fanatismus. Diese Art von Liebe kann nicht in der Zeit bestehen.⁸³

The articulation of amorous experience, not through description of any event, but through an unsustainable intensity of expression is enabled by the subjective drama that unfolds in *Malina*. Monika Albrecht draws attention to the rarity of references to love in the novel and suggests that instead Bachmann conducts a ruthless analysis of the phenomenon commonly termed 'love' and transposes the result into the depiction of her central figure.⁸⁴ Immediately evident in the striking form of the novel's prologue, the prose works with dramatic impact as Ich begins to speak in long, pulsing sentences which draw on lyric rhythms to convey the burning excitation of her condition. A further contemporary interview by the author gestures towards the dramatic mode in highlighting the novel's non-descriptive character and internal focus of its action: 'Die Aktion ist ja ganz ins Innere verlegt. Ich meine sie ist inwendig, innerlich ist sie überhaupt nicht. Die großen Aufregungen des "Ich" entstehen ja niemals durch äußere Handlungen, sondern durch Auseinandersetzungen mit sich selbst.'⁸⁵ In what seems a likely response to repeated attempts by early commentators to interpret the novel as a kind of melodramatic autobiography, Bachmann was frequently at pains in interviews to emphasize the imaginative situation of her text and its concern to portray the mental processes within an individual subjectivity: 'Eine Autobiographie würde ich es nur nennen, wenn man darin den geistigen Prozeß eines Ichs sieht, aber nicht das Erzählen von Lebensläufen, Privatgeschichten und ähnlichen Peinlichkeiten.'⁸⁶ Through its depiction of the extreme isolation of the one who loves, the abstract form of the novel moves beyond the lyric articulation of intimate suffering and, instead, adopts a dramatic prose method through which to lay bare the wider cultural implications of the subjective crisis.

The list of dramatis personae with which Bachmann's three-part novel opens serves to establish the non-realistic character of the narrative to follow. The barest of personal details are provided for each of the three characters. Ivan — 'geboren 1935 in Ungarn, Pécs (vormals Fünfkirchen)' [TK 3.1, 275] — is identified as the father of two children and a brief account of Malina's academic career and current position in the Austrian Military Museum is further outlined. The reader learns little more about Ich, the anonymous first-person speaker, than that she has brown eyes and blond hair, is in possession of an Austrian passport and lives in Ungargasse in Vienna's third district. The dramatic structure establishes that what is at stake is not a psychological character portrait in any realistic sense. Rather, as the prologue immediately shifts into a train-of-thought-style monologue describing the present situation of the narrative and its implications for the speaker, the Barthesian staging of an utterance may be witnessed. The shifting poetological reflection describing the speaker's 'hopeless' relationship with 'today' — 'Nur ich fürchte, es ist "heute", das für mich zu erregend ist, zu maßlos, zu ergreifend, und in dieser pathologischen Erregung wird bis zum letzten Augenblick für mich "heute" sein' [TK 3.1, 277–78] — simultaneously enacts how the condition of present-tense excitement prevents the construction of a detached standpoint from which to impose any conventional chronology or omniscient order onto the narrative. Instead, a rhythmical linguistic play is generated that, in *Fragments d'un discours amoureux*, is understood in terms of the lover's attempt to postpone the death of the absent beloved: 'L'absence dure, il me faut la supporter. Je vais donc la manipuler: transformer la distorsion du temps en va-et-vient, produire du rythme, ouvrir la scène du langage [...] retarder aussi longtemps que possible l'instant où l'autre pourrait basculer sèchement de l'absence dans la mort'⁸⁷ [Absence persists — I must endure it. Hence I will manipulate it: transform the distortion of time into oscillation, produce rhythm, make an entrance onto the stage of language [...] to delay as long as possible the moment when the other might topple sharply from absence into death].⁸⁸ In the radical lyric-prose of *Malina*, comparable engagement with the shifts and jolts of spoken discourse also relates to an effort to convey and, thereby, counter the experience of disturbance in which the amorous speaker constantly articulates feelings of mortality. As Sigrid Weigel suggests is true of *Der gute Gott von Manhattan*, Bachmann inscribes a gendered element into her structural portrait of the lovers' dialogue.⁸⁹ And it was this concern to emphasize the culturally gendered character of this fatality that lead to the construction of the dual subject position at the centre of her novel.

Above all, the central relationship between Ich and Malina — outlined in the scene-setting prologue — enables gendered depiction of the state of subjective division. In describing the centrality of the love thematic for the novel and the pain inherent to this passionate condition, the cover notes to the first edition

indicate that the two figures are not to be understood as separate characters:

Malina ist wohl die denkbar ungewöhnlichste Dreiecksgeschichte: weil zwei der Beteiligten in Wahrheit eine Person sind, 'eins sind' und doch jede Person 'doppelt' ist. Das Buch handelt von nichts anderem als von Liebe. In dieser Ausschließlichkeit erinnert es uns wieder daran, daß die, die lieben, dem Schmerz und der Verzweiflung preisgegeben sind.⁹⁰

The identities of Malina and Ich, as well as of Ivan, are never precisely defined in the novel and have long been the subject of scholarly dispute. Britta Hermann's overview of critical interpretations of *Malina* was published as part of the *Bachmann-Handbuch* and it suggests that, in basic terms, Malina and Ich are to be understood as two aspects of a gender binary.⁹¹ Citing Ellen Summerfield's 1976 study, which formed the first work of criticism to carry out in-depth analysis of Bachmann's novel, Hermann also highlights the ambiguous status of Ivan who may form a further psychic manifestation of Ich.⁹² In the prologue, Ich identifies her subordinate place in the pairing and stresses that her difference from Malina may not be explained in simple terms of sex. Ich conducts an extended comparison of the compulsive character of her own experience with Malina's ever-rational behaviour:

Mir scheint es dann, daß seine Ruhe davon herrührt, weil ich ein zu unwichtiges und bekanntes Ich für ihn bin, als hätte er mich ausgeschieden, einen Abfall, eine überflüssige Menschwerdung, als wäre ich nur aus seiner Rippe gemacht und ihm seit jeher entbehrlich, aber auch eine unvermeidliche dunkle Geschichte, die seine Geschichte begleitet, ergänzen will, die er aber von seiner klaren Geschichte absondert und abgrenzt. [TK 3.1, 291-92]

Consistently, Malina is presented as the masculine alter-ego who not only organizes the practicalities of Ich's daily life relating to her apartment and finances but who, increasingly, is portrayed attempting to clarify her 'dark story' to bring about the construction of an ordered narrative and, ultimately, her obliteration at the end of the novel. This dual-construction exposes the long-standing cultural subordination of the feminine within Western tradition by enabling separate subject positions, connoted as masculin and as feminine, as opposed to character portraits in any realistic sense.⁹³ Interview comments made by Bachmann in 1971 underscore the breakthrough that came with the construction of this dual narrative position:

Daß ich immerzu nach dieser Hauptperson gesucht habe. Daß ich wußte: sie wird männlich sein. Daß ich nur von einer männlichen Position aus erzählen kann. Aber ich habe mich oft gefragt: warum eigentlich? Ich habe es nicht verstanden, auch in den Erzählungen nicht, warum ich so oft das männliche Ich nehmen mußte. Es war nun für mich wie das Finden meiner Person, nämlich dieses weibliche Ich nicht zu verleugnen und trotzdem das Gewicht auf das männliche Ich zu legen ...⁹⁴

As Kurt Bartsch highlights, this subject position formed the culmination of Bachmann's long search for a viable narrator-figure that began with her work on the 'Eugen-Roman' in the mid-fifties.⁹⁵ Hans Höller similarly identifies Malina as a manifestation of the masculine lyric voice that dominates Bachmann's poems of the 1950s.⁹⁶ Sigrid Weigel suggests that in *Malina*, Bachmann finds a viable means of depicting 'den unmöglichen Ort eines weiblichen Subjekts und einer weiblichen Autorschaft'.⁹⁷ Reading the novel as an aesthetic reflection on *Dialektik der Aufklärung*, Weigel proposes that Ich is portrayed as reason's Other, whilst Malina — as the personification of a survival principle — resembles Horkheimer and Adorno's hero.⁹⁸ In what follows, my concern is to explore how the dramatic prose voicing of the love experience ultimately enables a means of speaking from a place of cultural exclusion. I demonstrate how the disrupted form of the amorous discourse permits oblique articulation of a traumatized condition conventionally permitted no space in the public realm and, in so doing, effects a radical mode of gendered critique.

In the portrayal of the obsessive love affair that dominates the first part of the novel, 'Glücklich mit Ivan', the speaker's traumatized condition comes to the fore. In love with a man who declares himself able to love only his children, Ich spends much of her time smoking and waiting for Ivan's telephone calls, as she futilely struggles to comply with his demand that she write a book with a happy ending.⁹⁹ Her hope of being healed in the love relationship is quickly given articulation:

[...] denn mit seinen Blicken muß Ivan erst die Bilder aus meinen Augen waschen, die vor seinem Kommen auf die Netzhaut gefallen sind, und nach vielen Reinigungen taucht doch wieder ein finsternes, furchtbares Bild auf, beinahe nicht zu löschen, und Ivan schiebt mir dann rasch ein liches darüber, damit kein böser Blick von mir ausgeht, damit ich diesen entsetzlichen Blick verliere, von dem ich weiß, wieso ich ihn bekommen habe, aber ich erinnere mich nicht, erinnere mich nicht... (Noch kannst du es nicht, noch immer nicht, vieles stört dich...) Aber weil Ivan mich zu heilen anfängt, kann es nicht mehr ganz schlimm sein auf Erden. [TK 3.1, 304-05]

This barely punctuated monologue expresses fervent desire that Ivan will cleanse the dark pre-history that haunts Ich's existence. As Barthes argues in *Fragments d'un discours amoureux*, the frantic speech itself manifests how the attempt to write love is to confront '[...] le gâchis du langage: cette région d'effolement où le langage est à la fois trop et trop peu [...]'¹⁰⁰ '[...] to write love is to confront the muck of language: that region of hysteria where language is both too much and too little [...]'¹⁰¹ The compulsive quality of Ich's agitated monologues with their insistent recourse to repeated formulations, whether voicing disturbance as in the above lines or articulating excitement as elsewhere in the narrative — 'GLÜCKLICH, GLÜCKLICH, es heißt glücklich, es muß

glücklich heißen' [TK 3.1, 341] — recalls Barthes's comments on the irrepressible and unforeseeable quality of the lover's speech where words are attributed symptomatic character. In particular, the *je-t'aime* refrain is described as 'the repeated utterance of the love cry' whose entire meaning is conveyed in its immediate saying: '*Je-t'aime* est sans ailleurs. C'est le mot de la dyade (maternelle, amoureuse); en lui, nulle distance, nulle difformité ne vient cliver le signe; il n'est métaphore de rien'¹⁰² [*I-love-you* has no 'elsewhere' — it is the word of the (maternal, amorous) dyad; in it, no distance, no distortion will split the sign; it is the metaphor of nothing else].¹⁰³ In her discussion of Barthes's text, Christina Meyer uses similar reasoning to compare amorous with traumatic experience. She suggests that, due to their mutual resistance to symbol and signification, neither form of experience may be interpreted or integrated on the linguistic level.¹⁰⁴ Bachmann's burning first-person narrative takes over the agitated shifts, obsessive repetitions and broken syntax of the draft poems of romantic crisis. Yet, it is not so much through the description of corporeal suffering common in the lyric drafts, as in the symptomatic rendering of the disrupted female voice, that the prose devises a deliberate mode through which to enact this ongoing subjective drama. It is the novel's conscious construction of the amorous voice that offers a structural solution to the urgent outpouring of feeling found in the poetic drafts. Judged most harshly by those critics who fail to acknowledge its formal artistry and wrought character,¹⁰⁵ the novel thus demonstrates Bachmann's recognition of the aesthetic need to establish structural distance from the experience of crisis.

The dramatic prose method adopted in the novel emphasizes the non-communication between the two lovers by integrating dysfunctional dialogues into the body of the experimental narrative.¹⁰⁶ The recurrent motif of the telephone call, as a paradoxical figure of dislocated expression, particularly evokes the impossibility of human connection.¹⁰⁷ Ich's devotion to her absent lover is depicted in terms of religious supplication as she is said to kneel by the receiver, her head on the floorboards in the Muslim prayer position, awaiting his call [TK 3.1, 319]. Sigrid Weigel has highlighted the parallels with Barthes's text where, similarly, waiting by the phone is seen to foster a state of unreality: 'Auch bei Barthes nämlich erscheint die Erwartungsangst als ein Verharren in Untätigkeit, bei dem der Andere nicht ein reales Wesen ist, vielmehr erschaffener oder halluzinatorischer Anderer.'¹⁰⁸ Marked with incomprehension and antagonism, the one-sided character of the telephone exchanges reveals the lovers' polarized roles within the partnership:

Zu Ivan am Telefon:

Oh, nichts Besonderes, ich habe nur
Wie klingst du denn, hast du geschlafen
Nein, nur erschöpft, den ganzen Nachmittag

Bist du allein, sind die Leute
Ja, weg, der ganze Nachmittag auch
Ich habe den ganzen Nachmittag versucht
Ich habe den ganzen Nachmittag verloren

[...] Ivan greift wieder an.

Oft kann ich es in deinem Gesicht sehen
Damals hast du alt ausgesehen
Manchmal siehst du richtig alt aus
Heute siehst du zwanzig Jahre jünger aus
Lach mehr, lies weniger, schlaf mehr, denk weniger
Das macht dich doch alt, was du machst
Graue und braune Kleider machen dich alt
Verschenk deine Trauerkleider ans Rote Kreuz
Wer hat dir diese Grabkleider erlaubt?
Natürlich bin ich böse, ich habe Lust, böse zu sein
Gleich siehst du jünger aus, ich treib dir das Alter aus! [TK 3.1, 400-01]

In the first section of the above dialogue, the open-ended sentences project into silence, occasioning a partial response from the supposedly intimate interlocutory that merely highlights the absence of spontaneous exchange in the relationship. The formulaic quality of the spoken lines which glide past one another, echoing words and syntax but nonetheless failing to connect, transmits a sense of emptiness that reflects the lovers' mutual experience of alienation. The inherently dramatic form of the dialogue permits *la mise-en-scène* of the process of the failing love relationship. By deriding Ich for her fading looks and commanding her to read and think less, Ivan amasses gender clichés and attempts to force his lover into a reductive stereotype. The one-sided, impersonal tirade with which the dialogue closes demonstrates how the lack of understanding within the relationship fosters intense aggression, a destructive dynamic finally laid bare in Ivan's open declaration of intended violence.

Despite the novel's ironic treatment of the dysfunctional romantic relationship, its dramatic first-person narrative convincingly depicts the radical intensity with which Ich loves. Positive moments in the lovers' interaction are described, above all in those instances where Ich and Ivan recourse to states of wordless physicality:

Denn wenn wir aufhören zu reden und übergehen zu den Gesten, die uns immer gelingen, setzt für mich, an Stelle der Gefühle, ein Ritual ein, kein leerer Ablauf, keine belanglose Wiederholung, sondern als neu erfüllter Inbegriff feierlicher Formeln, mit der einzigen Andacht, deren ich wirklich fähig bin. [TK 3.1, 326]

Consistently, the speaker's employment of religious vocabulary is used to portray ecstatic love as bringing escape from the known world into a private realm of ritual and age-old taboo. Emphasis is given to the harmonious

exchange between the lovers that takes place beyond language and, at these moments, a quasi-mystical form of union is described. On one such occasion, the revolutionary dream inspired by this free coming together of equals is made particularly explicit:

Zwei Wesen sind es, die nichts miteinander vorhaben, nicht die Koexistenz wollen, [...] keine Vereinbarung auf eine vorherrschende Sprache. Auch ohne Dolmetscher kommen wir aus, ich erfahre nichts über Ivan, er erfährt nichts von mir. Wir treiben keinen Handelsaustausch von Gefühlen, haben keine Machtpositionen, erwarten keine Waffenlieferung zur Unterstützung und Sicherung unserer Selbst. Die Basis ist locker und gut, und was auf meinen Boden fällt, das gedeiht, ich pflanze mich fort mit den Worten und ich pflanze auch Ivan fort, ich erzeuge ein neues Geschlecht, aus meiner und Ivans Vereinigung kommt das Gottgewollte in die Welt:

Feuervögel
Azurrite
Tauchende Flammen
Jadetrophen

[TK 3.1, 403-04]

In these lines, the merging of flame imagery with that relating to natural growth and fertility carries positive connotations of social renewal. Such moments of harmonious exchange between the lovers has led to a tendency within criticism to stress the utopian depiction of erotic love in the novel. Barbara Agnese, for example, reads Bachmann's portrayal of female love in mystical terms, interpreting it as a counter to the experience of trauma and suffering:

In *Malina* wird die Mystik der Liebe stetig als weibliches Spezifikum definiert, als ein Weg zur Befreiung und zur Erlösung für das weibliche Selbst. [...] Die Mystik der Liebe verkörpert zugleich einen weiblichen Weg zum Genie und zur Erlösung von dem Unglück. In der Bachmannschen Darstellung wird die Liebeserfahrung zu *amour-passion* im Sinne Stendhals, aber, insofern sie mit jener 'Bewegung aus Leiderfahrung' zusammenfällt, [...] liegt in der Liebesmetaphysik auch eine wohl konkrete Hoffnung zur Rettung.¹⁰⁹

Despite the glimpses of utopia, what emerges from Bachmann's depiction of amorous experience in *Malina* is not so much the concrete hope of salvation stressed in Agnese's reading of the novel, but the unsustainable character of a passion that has no place in the world.¹¹⁰ As Bachmann was at pains to underscore in a 1971 interview, the ironic presentation of the amorous voice in the novel serves in fact to convey the pathos of Ich's damaged condition.¹¹¹ Although the narrative immediately establishes the protagonist's hopes of being healed by Ivan, what is ultimately at stake in the symptomatic rendering of the amorous voice is the impossibility of this wish and the linguistic realization of an ongoing condition of traumatized femininity.¹¹²

Throughout the first chapter, the speaker's declaration of her love for Ivan consistently proves a vehicle for expression of feelings of mortality. The dramatic monologues give especially vivid enactment to her sense of hopelessness:

Ich denke an Ivan.
Ich denke an die Liebe.
An die Injektionen von Wirklichkeit.
An ihr Vorhalten, so wenige Stunden nur.
An die nächste, die stärkere Injektion.
Ich denke in der Stille.
Ich denke, daß es spät ist.
Es ist unheilbar. Und es ist zu spät.
Aber ich überlebe und denke.
Und ich denke, es wird nicht Ivan sein.
Was immer auch kommt, es wird etwas anderes sein.
Ich lebe in Ivan.
Ich überlebe nicht Ivan. [TK 3.1, 322-23]

Projecting outwards as enclosed instances of contemplation, the end-stopped lines manifest the speaker's isolation as they cut off after only a few words and, in so doing, perform the resignation to which they simultaneously allude. At times missing subject and verb, the repetitive articulations appear as snatches of internal speech which, devoid of addressee, convey an impression of human emptiness, something compounded by the narcotic quality attributed to the brief encounters with Ivan. As so often in Bachmann's late writing, the impersonal 'es' gestures towards disturbance that cannot be named but that is understood, nonetheless, to relate to a fatal condition from which recovery is impossible. What is established through the representation of the amorous speech act in the novel is the impossibility of finding ordered linguistic form for the experience of present emergency. In the opening pages of *Fragments d'un discours amoureux*, Barthes describes how the uncontrollable character of amorous experience provokes a shifting, illogical discourse:

Tout le long de la vie amoureuse, les figures surgissent dans la tête du sujet amoureux sans aucun ordre [...] Aucune logique ne lie les figures, ne détermine leur contiguïté: les figures sont hors syntagme, hors récit; ce sont des Érinées; elles s'agitent, se heurtent, s'apaisent, reviennent, s'éloignent, sans plus d'ordre qu'un vol de moustiques. Le *dis-cursus* amoureux n'est pas dialectique; il tourne comme un calendrier perpétuel, une encyclopédie de la culture affective [...] l'amoureux parle par paquets de phrases, mais il n'intègre pas ces phrases à un niveau supérieur, à une œuvre; c'est un discours horizontal: aucune transcendance, aucun salut, aucun roman (mais beaucoup de romanesque).¹¹³

[Throughout any love life, figures occur to the lover without any order [...] No logic links the figures, determines their contiguity: the figures are non-syntagmatic, non-narrative; they are Erinées; they stir, collide,

subside, return, vanish with no more order than the flight of mosquitoes. Amorous *dis-cursus* is not dialectical; it turns like a perpetual calendar, an encyclopedia of affective culture [...] the lover speaks in bundles of sentences but does not integrate these sentences on a higher level, into a work; his is a horizontal discourse: no transcendence, no deliverance, no novel (though a great deal of the fictive).¹¹⁴

The voiced account of the fraught love relationship in *Malina* transposes the lyric articulation of romantic crisis into a narrative that revolves and turns, drawing the moments of impasse reached in the abortive draft poems into an present-tense speech whose ruptures and breaks are harnessed as part of an ongoing cycle. The rhythmical prose works to manifest the destructive experience of distress with provocative effect. The reader is challenged to recognize the excessive and deluded testimony of the lover's fictive discourse, yet — as has been argued of the succession of thought-figures in *Fragments d'un discours amoureux* — in a way that avoids the violence of a demythologizing critique.¹¹⁵ By attaching this 'horizontal' narrative to an abstract feminine subject position, Bachmann found a means of demonstrating the cultural alignment of Woman with a condition of irrationality and excitation long-excluded from 'transcendent' forms of High Art. In contrast with the poetic drafts of the 1960s, however, this wrought narrative now constitutes a self-consciously dramatized form.

Particularly in the series of psychoanalytic dialogues in parts II and III of the novel, in which the relationship with the masculine Malina appears to the fore, Bachmann devised an abstract form through which to lay bare the culturally symbolic functioning of gender and its relation to issues of narration and authorship.¹¹⁶ No longer, as in the draft writings of the 1960s, does the female artist contemplate being sold off by the murderous male scribe. Instead, in these exchanges, Malina is presented as that masculine organizer and *Instanz* needed to construct meaning from the condition of traumatized disturbance connoted as feminine.¹¹⁷ Bachmann emphasized in an interview of 1971 that Malina was intended to become the narrator of the subsequent 'Todesarten' prose.¹¹⁸ It is in one of the eight psychoanalytic dialogues interspersed between the dream scenes that the Stampa motif is found in part two of the novel. In the concluding section of this chapter, I begin an examination — continued in the final chapter of this book — of how the oblique method adopted in this dream chapter forges alternative expression for the causes of the disturbance evident throughout the novel.¹¹⁹ Bachmann commented in notes to *Malina* that the dream narrative is intended to reveal 'die wahre Ursache der Zerstörung dieses Ichs' [TK 3.2, 739]. My reading treats the prose reworking of the Stampa motif as representative of the abstract composition technique employed in the author's late writing. The lyric rejection of fetishist aesthetic forms is taken further in the polyvalent prose where the line of Italian verse appears alongside diverse

motifs from literary tradition as part of an oblique reflexive critique of the misappropriation of the feminine within Western art and culture.

The Figure of 'Schwester Eleonore'

Entitled 'Der dritte Mann', in a likely allusion to the 1949 film noir by Carol Reed set in post-war Vienna,¹²⁰ the central chapter of *Malina* is taken up with the representation of a series of nightmares, related to the Fascist crimes of the recent past, through a series of decipherable signs.¹²¹ Immediately, emphasis is given to the abstract situation of the narrative which is declared to be beyond time and place: 'Der Ort ist diesmal nicht Wien. Es ist ein Ort, der heißt Überall und Nirgends. Die Zeit ist nicht heute. Die Zeit ist überhaupt nicht mehr [...] Es sind die Träume von heute nacht' [TK 3.1, 501]. Beginning with a dream vision of the cemetery of murdered daughters, a setting that recurs three times in the course of the chapter, the prose is concerned to depict the abuse experienced in an incestuous relationship with a brutal father figure. As a form of 'Erinnerungsarbeit', the chapter combines thirty-five nightmares describing scenes of past trauma with eight psychoanalytic dialogues between Ich and Malina which are interspersed between the dream scenes. As Kurt Bartsch highlights, '[d]er Klärungsprozeß der Ich-Erzählerin findet vor Malina statt, der nicht zufällig als Historiker, ja Militärhistoriker eingeführt wird, und demaskiert das durch den Vater repräsentierte Gewaltprinzip.'¹²² In one of these exchanges, the line of Italian verse is attributed to a dream recollection of a reading by a sister, Eleonore, who recurs as a fellow victim of the father-aggressor throughout Ich's dreams. As is true for Ich, the sister's vulnerability is consistently related to her capacity for love and, throughout the chapter, she is presented in ambivalent terms as semi-complicit with the brutal patriarch.

Warning Ich not to repress her past, Malina poses open questions which provoke from her a shifting contemplation of buried memories. The psychoanalytic dialogue reveals a process of distancing that forces Ich to re-examine the recurrent sister figure and encourages her to distinguish between a 'real' and an imaginative relationship. In his function as interrogator, Malina could be seen as a figure of analytical self-reflection that permits the author to depict that aspect of her psyche which has distanced itself from the earlier experience of suffering, thus enabling her to regard more coolly her past identification with such figures as Stampa. Ich's opening account of past interaction with a 'real' sister creates a confused impression of a relationship marked by misunderstanding and disconnection. Further contemplation of the imaginary Eleonore reveals a more ambiguous apparition:

Malina: Warum kommt deine Schwester vor, wer ist deine Schwester?
Ich: Eleonore? Ich weiß nicht, ich habe keine Schwester, die

Eleonore heißt. Aber wir haben doch alle eine Schwester, nicht wahr? Verzeih. Wie konnte ich nur! Aber du willst ja etwas von meiner wirklichen Schwester wissen. In der Kinderzeit waren wir natürlich immer beisammen, dann noch eine Weile in Wien, am Sonntagvormittag gingen wir zu den Konzerten im Musikverein, manchmal verabredeten wir uns mit denselben Männern, lesen konnte sie auch, einmal schrieb sie drei traurige Seiten, die gar nicht zu ihr paßten, wie eben vieles nicht zu uns paßt, und ich habe das nicht ernst genommen. Ich habe etwas versäumt. Was wird meine Schwester getan haben? Ich hoffe, sie hat sich bald danach verheiratet.

Malina: Du sollst nicht so von deiner Schwester sprechen, es strengt dich nur an, sie zu verbergen. Und Eleonore?

Ich: Ich hätte es ernst nehmen müssen, aber ich war noch so jung damals.

Malina: Eleonore?

Ich: Sie ist viel älter als meine Schwester, sie muß in einer anderen Zeit gelebt haben, in einem andern Jahrhundert sogar, Bilder kenne ich von ihr, aber ich erinnere mich nicht, erinnere mich nicht... Gelesen hat sie auch, einmal hat mir geträumt, sie liest mir vor, mit einer Geisterstimme. *Vivere ardendo e non sentire il male*. Wo steht das?

Malina: Was ist aus ihr geworden?

Ich: Sie ist in der Fremde gestorben. [TK 3.1, 542]

Ich's symptomatic account gives indications as to the identity of this spiritual sister, Eleonore, and critics — such as Joachim Eberhardt — have been quick to seize upon these narrative 'clues' in attempting to decipher the dream. Relating Ich's disturbed memory of her sister to that dark story that haunts her existence, Eberhardt understands the relationship between Eleonore and the Italian citation to parallel that between Ich's own life and writing. Eberhardt identifies Stampa as the author of the line of Italian verse and, referring to the Renaissance poet's early death, concludes: 'Das Deutungsmuster ist also: Hingebende Liebe der Frau, Verletzung durch den Mann, Tod der Frau als Folge. Bachmann scheint Stampa damit einzureihen in den Reigen der "Ermordeten".'¹²³ Whilst the sister's status as fellow victim is of significance in revealing the process of identification at work in the scene, Eberhardt's offhand attempt to impose formulaic meaning neglects to explore the nature of their fatal relation, as well as to recognize the real linguistic achievement of Bachmann's metonymic prose.

In fact, the construction of the dream narrative in *Malina* enables precisely aesthetic potential for multiplicity of meaning, something that is demonstrated in the scene's ambiguous citation of the Italian line and contemplation of the mysterious Eleonore. No longer, as in Bachmann's lyric work, is the line of verse set apart as a detached literary signature by a famous poetic predecessor.

Instead, it is attributed to a dream apparition who cannot be clearly identified or placed. Through the psychoanalytic dialogue with Malina, this spiritual sister is revealed as a conflated figure, resistant to any definitive interpretation, but whose shifting appearance in different dream scenes suggests she can be read in Freudian terms of condensation and displacement. By stating that the sister lived in another century, the prose aligns her with Stampa, yet the name Eleonore, the claim that she died in a foreign country and, particularly, the connotations of the verse further bring to mind the renowned Italian actress, Eleonora Duse, who died whilst on tour in America in 1924.

Monika Albrecht was perhaps the first scholar to highlight this allusion to Duse and her tempestuous relationship with the Decadent writer Gabriele D'Annunzio.¹²⁴ D'Annunzio famously took up the same Stampa line — '*vivere ardendo e non sentire il male*' — in his semi-autobiographical novel *Il fuoco* ['The Flame'] of 1900. This work is crucially concerned with its orator protagonist's quest for a new dramatic form able to unite the lyrical, sexual and political in a radical fusion of life and art. Evident in the central love affair between the protagonist, Stelio Effrena, and an ageing actress, Foscarina-Perdita, the narrative turns around the sublime interrelation of the amorous and the aesthetic. Scandalized readers recognized in this work the stuff of D'Annunzio's ongoing relationship with Duse, four years his senior. The actress's private correspondence testifies to her sense of being packaged and sold off in this novel:

Ich dachte, ich allein würde mich kennen, ich dachte es. Er hat mich so bloßgestellt, daß ich mich nackt fühle. Sein grausames Genie hat mich neu geschöpft. Er hat mich vorgeführt wie ein Tier auf dem Markt ... Niemandem war es gelungen, die Linien meines fließenden Schattens nachzuzeichnen. Ach! Man kann es nie wieder gutmachen, nie die 'Rolle' verlassen, die er mir zugewiesen hat. Ärgerlich!¹²⁵

Here, the comparison with cattle trading recalls the terminology of Bachmann's early draft, 'Die gestohlenen Jahre', where the actress protagonist contemplates the fictionalization of her life by a male lover. As Albrecht points out, in this prose text that was composed as part of work on *Eugen-Roman II* around 1964, Duse is identified amidst a series of 'Opfer der Literatur', including Countess Tolstoy and Lady Byron, in an ironic prose treatment of the literary cliché of the exemplary heroine who recurses to silence and death for unrequited love [TK I, 135].¹²⁶ Critiquing the editors of the '*Todesarten*'-Projekt for their failure to identify the texts in question, Joachim Eberhardt speculates at length as to what works are intended, yet his guesswork adds little to our understanding of the novel.¹²⁷

The references to Stampa appear towards the end of *Il Fuoco* when, as part of a reflection on the Renaissance poet's tragic fate, Effrena reminds Foscarina

of the lyric exhortation to live fervently, praising the expressive possibility engendered by 'mortal passion'. Soon afterwards, Foscarina recalls these words during a moment of epiphany when she comes to recognize the reality of the abusive love relationship. The title image of the flame, ceaselessly consuming and rekindling, is used throughout the novel to suggest the destructive character of the male artist's self-interested passion for his expendable female muse. If, as it has long been read, *Malina* is to be considered an aesthetic trumping of *Mein Name sei Gantenbein* and Bachmann's experience of seeing aspects of herself appropriated in *Lila*, its actress protagonist,¹²⁸ this implied identification with the famously exploited actress Eleonora Duse can be interpreted as an oblique means of provoking reflection on culture's deathly commodification of Woman. Based on his knowledge of *Malina*, Dirk Göttsche inaccurately interprets the Stampa line in the poetic drafts as a simultaneous allusion to Duse, yet he offers no textual evidence from the drafts to support this reading.¹²⁹ I would suggest that it is first in *Malina* that, through the oblique allusion to Duse, Bachmann found a viable means of critiquing the commodification of love experience in the literary work. As a revolutionary renunciation of the decadent drama envisaged by the male orator of *Il Fuoco*, Bachmann's dramatic portrait of the divided subject in the post-1945 context instead accords worth to the fragmentary truth contained in disrupted human speech. The celebration of the sublime interrelationship of the amorous and the aesthetic in D'Annunzio's novel has been replaced by an amorous voicing that speaks from a traumatic place of exclusion and uses oblique dream imagery to further signal the historical atrocities of the recent past. In the first dream in the novel in which reference is made to Eleonore, Ich describes herself calling to her mother and sister for help, as she burns in hell: 'Ich bin in der Hölle. Die feinen gelben Flammen ringeln sich, die Locken hängen mir feurig bis zu den Füßen, ich spucke die Feuer aus, schlucke die Feuer hinunter' [TK 3.1, 506]. Edith Bauer reads the scene as an allusion to the central fire imagery of *Il Fuoco* and interprets its appeal to the sister figure as a call to Eleonora Duse who, like Bachmann herself, she terms one of literature's victims.¹³⁰ Signalling the reference point of *Mein Name sei Gantenbein*, Bauer's study gives a full account of D'Annunzio's novel in its exploration of a broader pattern of identification with actresses and dramatic heroines in the dream chapter. In the psychoanalytic exchange featuring the line of verse by Gaspara Stampa, an oblique allusion to *Malina*'s dead actress-sister is found in Ich's opening remarks: 'Aber wir haben doch alle eine Schwester, nicht wahr? Verzeih. Wie konnte ich nur!' Bauer draws out the covert reference method employed in the prose, identifying an indirect mode of articulation in the intertextual dream allusions to fatal heroines.

Two turn-of-the-century Scandinavian plays are given particular attention

by Bauer, August Strindberg's *Påsk* ['Easter'] of 1901 and Henrik Ibsen's *Når vi døde vaagner* ['When We Dead Awaken'] of 1899, whose female protagonists declare themselves to be dead following experiences of betrayal by beloved male figures. Eleonore, the mentally ill sister at the centre of Strindberg's drama, steals, in an act of displaced identification with the father whose embezzlement leaves his household facing ruin. Bauer is concerned to interpret Ich and Duse through Strindberg's protagonist who she also understands to be implied in the dream sister Eleonore, reading all three in Freudian terms as victims of the symbolic power of the father figure.¹³¹ Similarly in her treatment of Ibsen's play, Bauer explores the deathly influence of a gendered power relationship, this time in an aesthetic context. The Norwegian play recounts the sculptor Rubek's asexual passion for Irene, his female muse, and employs images of petrification to convey the symbolic murder of Woman in the objectifying quest for a transcendent work of art. Entitled 'The Resurrection Day', Rubek's masterpiece is said to depict a pure young woman awakening from a deathly sleep into a higher realm. The play portrays a mature encounter with his muse during which Rubek is made aware of the fatal consequences of her appropriation in the sterile work of art.

In *Malina*, Ibsen's drama is referred to by name in the third of those dreams describing the cemetery of murdered daughters. Highlighting the statuesque quality of the waxen corpses, Bauer gives a convincing interpretation of the scene as a nightmarish version of the male sculptor's projection of transcendent Woman:

Um den See herum liegt ein Friedhof, die Gräber sind genau zu erkennen, die Erde tut sich über den Gräbern auf, und für einen Augenblick stehen mit wehenden Haaren die gestorbenen Töchter auf, ihre Gesichter sind nicht auszumachen, die Haaren fallen ihnen bis über die eine Hand, die rechte Hand aller Frauen ist erhoben und im Weißlicht zu sehen, sie spreizen die wächsernen Hände, es fehlen die Ringe, es fehlt der Ringfinger an jeder Hand. Mein Vater läßt den See über die Ufer treten, damit nichts herauskommt, damit nichts zu sehen ist, damit die Frauen über den Gräbern ertrinken, damit die Gräber ertrinken, mein Vater sagt: Es ist eine Vorstellung. WENN WIR TOTEN ERWACHEN. [TK 3.1, 548]

Far from the pure vision celebrated by Rubek, Bachmann's zombie-like daughters are frozen in identical mutilated poses with overtones of incestuous abuse. Bauer identifies the resonance of the play's gendered analysis for a reading of *Malina* and argues that the motif of incest is used more generally in the novel to denote the abusive objectification of real women into *das Kunstweibliche*: 'Im Rahmen der Erinnerungsarbeit ihrer Ich-Figur, lassen sich deren Inzestträume im Bezug auf ihren intertextuellen Hintergrund als Deckphantasien für den Mißbrauch des Weiblichen in der männlichen Kunst und Wissenschaft deuten.'¹³² Bauer's thorough account of the covert source

material in *Malina* provides illuminating insight into the reflective literary critique effected in the novel. Nonetheless, the exhaustive character of the critic's search for intertextual references in Bachmann's narrative leads to a somewhat reductive project to systematically uncover the repressed traumatic memories. The ensuing thematic — as opposed to linguistic — focus of Bauer's research generates speculation about the author's own biographical circumstances, going so far as to raise the possibility of early incestuous experience.¹³³ Bauer's suggestion that the novel's symptomatic dream narrative should be considered 'ein bewußt eingesetztes Darstellungsmittel lebensgeschichtlich einschneidender Erlebnisse Bachmanns'¹³⁴ reflects a wider failure in her study to adequately acknowledge the extent of the author's aesthetic achievement in *Malina*. Not only do the nightmare scenes succeed in finding representation for the trauma of objectification, the abstract method adopted in the novel goes far beyond the expression of biographical experience to devise a mode of critique that challenges the cultural hierarchy under which such forms of domination are fostered.

The point of comparison found in the author's draft writings of the 1960s reveals the radicality of this abstraction. In the poetic drafts, an ambivalent identification with the Italian poet and her verse is to be found. Stampa is appealed to as a sister-artist whose writings serve as a model for the suffering poet's own endeavours. Yet, the predecessor's celebration of passionate abandon is implicitly critiqued by the modern poet as complicit with an aesthetic tradition that promotes leaving behind lived experience in the quest for transcendent form. In *Malina*, the line of Italian verse no longer appears as a detached signature. Instead, woven into the metonymic dream narrative, it forms part of a reflexive contemplation of a mysterious sister who appears displaced in different dream scenes as a conflated figure of the unconscious. As a relational mode that operates through displacement, metonymy offers an expressive alternative to hierarchical reasoned modes by provoking the reader into a process of critical engagement. The metonymic prose in *Malina* draws Ich and Eleonore into association with Gaspara Stampa and Eleonora Duse, as well as a range of dramatic heroines, to suggest the long-standing abuse of a form of love experience culturally aligned with Woman and its misappropriation within cultural tradition. By merging the artistic female victims in the imagined sister Eleonore, however, the prose simultaneously gestures towards an alternative mode of interaction that, following Barthes in *A Lover's Discourse*, can be understood in aesthetic terms: 'Le plaisir sexuel n'est pas métonymique: une fois pris, il est coupé: c'était la Fête, toujours close, par levée temporaire, surveillée, de l'interdit. La tendresse au contraire n'est qu'une métonymie infinie, insatiable [...] Là où tu es tendre, tu dis ton pluriel'¹³⁵ ['Sexual pleasure is not metonymic: once taken, it is cut off: it was the Feast, always terminated and instituted only by

a temporary, supervised lifting of the prohibition. Tenderness, on the contrary, is nothing but an infinite, insatiable metonymy [...]. Where you are tender, you speak your plural'.¹³⁶ The symptomatic prose rendering of the amorous voice in *Malina* effects damning critique of those structures according to which the male author attains transcendence at the cost of the female beloved's vitality. The writing's commitment to the present — impossible as the end of the novel displays — refuses that which comes after and, through metonymy, continuously defers final meaning to retain its 'presentness'. In the intertextual appeal woven into this fragmentary prose, self-reflexive engagement with past artists and their work permits an ongoing aesthetic community that not only lends wider validity to the solitary speech-act but suggests a utopian state of multiplicity in which diverse sources are cast into a creative dialogue that functions through the productive play of difference.

Narrative Solutions: 'Liebe ist ein Kunstwerk'

It was with the resonant formulation, 'Liebe ist ein Kunstwerk', that Bachmann found articulation for this intertextual practice when, in an interview of 1971, she described her integration of the Stampa citation in *Malina*. Referring to these remarks, Marion Schmaus terms 'love' a formal principle in the author's late writing that describes the integration of citations from other works of art, as well as the combination of literary modes woven together in the 'Todesarten' prose.¹³⁷ The narrative in *Malina* draws together disparate fragments of past voices from poems and songs, as well as multiple dialogues and letters, to establish a metonymic web that demands of its readers sustained reflexive engagement and refuses any conventional narrative closure. No longer, as in Bachmann's love poems of the 1950s, is the eternal lyric song celebrated as that which captures and holds passionate experience in transcendent literary form. The dialogic impulse inherent to these early texts, however, lingers as a utopian counter strand in a fragmentary prose that takes over the disrupted forms and burning rhythms of the 1960s drafts in portraying the present-tense crisis of the one who loves. The articulation of intimate suffering is replaced with a dramatic portrait of the amorous subject that recalls the engaged literary mode described by Jean-Paul Sartre in the interview remarks quoted at the beginning of this chapter:

Wenn die Liebe Kampf gegen den Tod und Sieg über den Tod ist, muß das Liebesgedicht, wenn es authentisch ist, auch mit unseren tiefen Ängsten verbunden sein, mit der gegenwärtigen Möglichkeit eines kollektiven Todes; es muß den Inhalt der heutigen Tragik enthüllen und realisieren.¹³⁸

For Sartre, the power of the contemporary love poem — if it is authentic — resides in its capacity to address and expose profound human fears in the post-

Shoah era, as well as to suggest an alternative to the deathly order. By reworking the interpersonal conflict of the sexes central to the drafts of romantic crisis into a gendered exchange within the divided self, Bachmann proves able to manifest the cultural construction of diametrically opposed gender positions and the relation of these to conventions of authorship in a way that does not lend the phenomenon further validity but reveals the fatal effect of the aggressive symbolic binary. The abstract prose thus devises a structure through which to enact the systematic eradication of the feminine — as one of reason's Others — within Western tradition. Yet, within this framework, the female poet's oblique appeal to fellow victim- and artist-figures seeks to challenge the binary forms and objectifying tendencies of patriarchal culture. The reflexive prose gestures towards an alternative artistic mode where hierarchy gives way to plurality and whose utopian aspect resides in a necessarily fragmentary engagement with other works of art. Here, the celebration of eternal aesthetic transcendence is replaced by an open form of expression that calls on its readers for their ongoing creative response. The final chapter of my book takes further this exploration of a reflexive aesthetic in Bachmann's late writing by tracing her shifting engagement with motifs from Wagner's *Tristan*. What Sartre terms the modern author's obligation to reflect on aspects of contemporary tragedy can be identified in the novel's construction of an oblique critique of the female artist's place within the patriarchal order.

Notes to Chapter 3

1. Jean-Paul Sartre, 'Interview mit Yves Buin. *Clarté*: März/April 1964', *Kursbuch*, 1 (1965), 138–50 (p. 138).
2. Dirk Götsche, 'Ingeborg Bachmann und der französische Existentialismus', *Cultura tedesca*, 25 (2004), 105–17 (p. 108).
3. Cf. 'Ingeborg Bachmann fühlte sich nach der Trennung von Max Frisch wie vernichtet, vor allem, weil sie den Roman *Mein Name sei Gantenbein*, den Frisch nach dem Ende ihres Zusammenlebens veröffentlichte, als Zerstörung ihrer Person empfand.' Höller, *Ingeborg Bachmann*, p. 117.
4. Cf. 'Diese Auswahlgabe [*Ich weiß keine bessere Welt*] umfaßt vor allem zahlreiche stark autobiographische Gedichtentwürfe aus den Jahren 1962 bis 1964, in denen Bachmann die durch die schmerzhaftige Trennung von Max Frisch ausgelöste Lebenskrise verarbeitet.' Götsche, 'Späte Gedichte', in Albrecht and Götsche, eds, *Bachmann-Handbuch*, p. 78.
5. Cf. Ellen Summerfield, *Ingeborg Bachmann: Die Auflösung der Figur in ihrem Roman 'Malina'* (Bonn: Bouvier, 1976), p. 40; Götsche, 'Späte Gedichte', p. 79; Eberhardt, 'Es gibt für mich keine Zitate', p. 346; Barbara Agnese, "'Qual nova salamandra al mondo': Zu einigen Motiven aus der italienischen Literatur in Ingeborg Bachmanns Werk', *Cultura tedesca*, 25 (2004), 29–46 (pp. 35–36).
6. Ingeborg Bachmann, *Kriegstagebuch*, ed. by Hans Höller (Berlin: Suhrkamp, 2010).
7. 'Er hat mir erzählt, dass er mit einem Kindertransport nach England gebracht worden ist im Jahr 38 mit anderen jüdischen Kindern, er war eigentlich schon 18 Jahre alt damals, aber ein Onkel hat es fertig gebracht, seine Eltern waren schon tot. Jetzt

- weiss ich auch warum er so gut deutsch spricht, er ist dann in die englische Armee gekommen und jetzt, in den Besatzungszonen, arbeiten viele ehemalige Deutsche und Österreicher in den FSS Büros, wegen der Sprache und weil sie die Verhältnisse im Land besser kennen.' Bachmann, *Kriegstagebuch*, p. 20.
8. Bachmann, *Kriegstagebuch*, p. 23.
 9. Bachmann, *Kriegstagebuch*, pp. 19–20.
 10. Hans Höller, 'Nachwort', in Bachmann, *Kriegstagebuch*, pp. 73–96 (p. 85).
 11. Bachmann, *Kriegstagebuch*, p. 17.
 12. Höller, 'Nachwort', in Bachmann, *Kriegstagebuch*, p. 86.
 13. Cf. 'Die frühe Lyrik aus der Zeit der Matura Bachmanns in Klagenfurt und der Studienjahre in Innsbruck, Graz und Wien kann nur dialektisch betrachtet werden: Für sich stehend treten pubertäre Selbstvergewisserung und rebellisches Aufbegehren in klarer Imperativik heraus; gelesen auf der Folie des Gesamtwerks müssen die poetologisch-politischen Problemkonstanten des "Lastbewußtseins" [...] bzw. der Formel "Ich bin das Immerzu-ans-Sterben-Denken" [...] ebenso in ihrem Ursprung erkannt werden wie die Leitmotive "Dunkelheit" und Liquid-Dionysisches als Prinzipien des Kunstausdrucks gegen die starre Überbelichtetheit des verdrängenden Totschweigens [...].' Maria Behre, 'Frühe Gedichte', in Albrecht and Götsche, eds, *Bachmann-Handbuch*, pp. 53–57 (p. 54).
 14. Cf. Siegfried Unseld's 1963 review of *Anrufung des Großen Bären*: 'Ingeborg Bachmanns erster Gedichtband, *Die gestundete Zeit* (1953), verriet schon einen eigenen Ton. Seitdem wird sie als "Hoffnung" beachtet. Ihr neuer Gedichtband bestätigt aufs schönste die Originalität und den Rang dieser Lyrikerin. [...] Wieder stehen wir vor einem durch besondere sensuelle Energien gespeisten lyrischen Ich, das tief zwiespältig ist, nirgendwo beheimatet, immer in Fahrt von Küste zu Küste, grenzgängerisch, fluchtgewohnt, nachterfahren, auf Unverwandtes aus, doch immer bedacht, das Gewohnte neu zu sehen und die Welt in Einklang mit dem Wort zu bringen.' Siegfried Unseld, 'Anrufung des Großen Bären', in Koschel and von Weidenbaum, eds, *Kein objektives Urteil — nur ein lebendiges*, pp. 16–19 (p. 16).
 15. 'Der Schriftsteller — und das ist auch in seiner Natur — ist mit seinem ganzen Wesen auf ein Du gerichtet [...] Alle Fühler ausgestreckt, tastet er nach der Gestalt der Welt, nach den Zügen des Menschen in dieser Zeit. [...] Es ist auch mir gewiß, daß wir in der Ordnung bleiben müssen, daß es den Austritt aus der Gesellschaft nicht gibt und wir uns aneinander prüfen müssen. Innerhalb der Grenzen aber haben wir den Blick gerichtet auf das Vollkommene, das Unmögliche, Unerreichbare, sei es der Liebe, der Freiheit oder jeder reinen Größe' [KS, 247].
 16. 'Auch das Liebesgedicht ist tiefem Mißtrauen an der eigenen Sprache und dichterischen Existenz ausgesetzt — und darum nicht unmittelbare Gefühlsausdrücke, sondern immer selbstreflexiver und — kritischer Sprachprozeß. Nun trägt das Liebesgedicht Ingeborg Bachmanns aber nicht nur poetologische Züge, es thematisiert und vollzieht die Beziehung von Ich und Du zugleich als Sprache. Beziehungsverlust und Verstummung, Begegnung und Dialog werden in ihm aufeinander bezogen. Insofern in der poetologischen Lyrik Liebe Ausdrucksform und programmatischer Anspruch ist, werden Liebe als Sprache und Sprache als Liebe aufs Dichteste miteinander verknüpft.' Mechthild Oberle, *Liebe als Sprache und Sprache als Liebe: Die sprachutopische Poetologie der Liebeslyrik Ingeborg Bachmanns* (Frankfurt a.M.: Peter Lang, 1990), pp. 2–3.
 17. For an account of the political and historical relevance of Bachmann's published verse of the 1950s, see Andrea Stoll's 1991 monograph which examines the depiction of memory in Bachmann's oeuvre. Andrea Stoll, *Erinnerung als ästhetische Kategorie des Widerstandes im Werk Ingeborg Bachmanns* (Frankfurt a.M.: Peter Lang, 1991).

18. The cited poem, 'Corona', is one of the twenty-three lyrics beside which Celan inscribed 'f.D.' — 'für Dich' — in Bachmann's copy of the edition. Cf. Jürgen Lütz, 'Ingeborg Bachmann, Hans Weigel und Paul Celan', in *'Displaced': Paul Celan in Wien 1947–8*, ed. by Peter Goßens and Marcus G. Patka (Frankfurt a.M.: Suhrkamp, 2001), pp. 109–18 (p. 116).
19. Cf. John Felstiner, *Paul Celan: Poet, Survivor, Jew* (New Haven, CT, and London: Yale University Press, 1995).
20. Höller and Stoll, 'Das Briefgeheimnis der Gedichte', in *Herzzeit*, p. 228.
21. Höller and Stoll, 'Das Briefgeheimnis der Gedichte', in *Herzzeit*, p. 224.
22. Bachmann and Celan, *Herzzeit*, p. 13 [Celan to Bachmann: Paris, 20 August 1949].
23. Bachmann and Celan, *Herzzeit*, p. 14 [Bachmann to Celan: Vienna, 25 August 1949].
24. Bachmann and Celan, *Herzzeit*, p. 16 [Bachmann to Celan: Vienna, 25 August 1949].
25. Bachmann and Celan, *Herzzeit*, p. 157 [Bachmann to Celan: Rome, 5 December 1961].
26. Bachmann and Celan, *Herzzeit*, p. 100 [Bachmann to Celan: Zurich, 10 December 1958].
27. Cf. Karen Leeder's discussion of the poem which emphasizes the love dialogue as that which pushes boundaries to permit the expression of things otherwise unspoken. Nonetheless, Leeder's perhaps unsurprising claim — 'Dieses Gedicht kann ich nicht lesen, ohne an Paul Celan zu denken' — neglects the particular workings of this lyric dialogue and its historical dimension. Karen Leeder, "'Dunkles zu sagen": Die Sprache der Liebe in der Lyrik Ingeborg Bachmanns', in Pichl and Stillmark, eds, *Kritische Wege der Landnahme*, pp. 11–20 (p. 15).
28. '[...] Mein Aug steigt hinab zum Geschlecht der Geliebten: / wir sehen uns an, / wir sagen uns Dunkles. / Wir lieben einander wie Mohn und Gedächtnis, / wir schlafen wie Wein in den Muscheln, / wie das Meer im Blutstrahl des Mondes. [...]' Paul Celan, *Gesammelte Werke in fünf Bänden*, ed. by Beda Allemann and Stefan Reichert, 5 vols (Frankfurt a.M.: Suhrkamp, 1983), I, 37.
29. Barbara Wiedemann, 'Paul Celan und Ingeborg Bachmann: Ein Dialog? In Liebesgedichten?', in *'Im Geheimnis der Begegnung' Ingeborg Bachmann und Paul Celan*, ed. by Dieter Burdorf (Iserlohn: Institut für Kirche und Gesellschaft, 2003), pp. 21–43 (pp. 24–25).
30. Weigel, *Ingeborg Bachmann*, pp. 136–38.
31. Bachmann and Celan, *Herzzeit*, pp. 11–12 [Bachmann to Celan: Vienna, 24 June 1949].
32. Höller and Stoll, 'Das Briefgeheimnis der Gedichte', in *Herzzeit*, p. 231.
33. Hans Höller, 'Die gestundete Zeit', in Albrecht and Göttsche, eds, *Bachmann-Handbuch*, pp. 57–67 (p. 67).
34. Höller and Stoll, 'Das Briefgeheimnis der Gedichte', in *Herzzeit*, p. 232.
35. Weigel, *Ingeborg Bachmann*, p. 145.
36. Cf. Christa Wolf's description of the poem in the fourth of her Frankfurt lectures: 'ein Beispiel von genauester Unbestimmtheit, klarster Vieldeutigkeit. So und nicht anders, sagt es, und zugleich — was logisch nicht zu denken ist — : So. Anders. Du bist ich, ich bin er, es ist nicht zu erklären. Grammatik der vielfachen gleichzeitigen Bezüge.' Christa Wolf, *Voraussetzungen einer Erzählung: Cassandra* (Frankfurt a.M.: Luchterhand, 1983), pp. 371–72.
37. Oberle, *Liebe als Sprache und Sprache als Liebe*, pp. 10–11.
38. 'Der Salamander ist nicht nur Identifikations-, sondern auch Kontrastgestalt: Ihn jagt kein Schauer der für das lyrische Ich so schauerliche Zeit, und ihn schmerzt nichts.' Oberle, *Liebe als Sprache und Sprache als Liebe*, p. 12. Also Cf. Agnese, "'Qual nova salamandra al mondo"', pp. 34–35.
39. 'Der solchermaßen gefestigte Liebesdialog gewährt dem Ich einen Ort, eine Sprache

- und sogar die Möglichkeit, den Tod zu überwinden [...]' Marion Schmaus, 'Anrufung des Großen Bären und Gedichte aus dem Umfeld', in Albrecht and Göttsche, eds, *Bachmann-Handbuch*, pp. 67–78 (p. 73).
40. Petrarch, *The Triumphs of Petrarch*, trans. by Ernest Hatch Wilkins (Chicago, IL, and London: University of Chicago Press, 1962), p. 26.
41. Höller and Stoll, 'Das Briefgeheimnis der Gedichte', in Bachmann and Celan, *Herzzeit*, p. 230.
42. 'Die Sonne wärmt nicht, stimmlos ist das Meer. / Die Gräber, schneeverpackt, schnürt niemand auf. / Wird denn kein Kohlenbecken angefüllt / mit fester Glut? Doch Glut tut's nicht.' [W I, 146: 176–79].
43. Cf. 'Nicht sind die Leiden erkannt, / nicht ist die Liebe gelernt, / und was im Tod uns entfernt, // ist nicht entschleiert. / Einzig das Lied überm Land / heiligt und feiert.' Rilke, *Sämtliche Werke*, I, 743.
44. Hans Höller, 'Nachwort', in Bachmann and Henze, *Briefe einer Freundschaft*, pp. 402–16 (p. 414).
45. Rilke, *Sämtliche Werke*, I, 686–87.
46. Fiora A. Bassanese, *Gaspara Stampa* (Boston: Twayne, 1982), p. 14.
47. Gaspara Stampa, *Selected Poems*, ed. and trans. by Laura Anna Stortoni and Mary Prentice Lillie (New York: Italica, 1994), pp. 160–61.
48. Salza brought out a critical edition of the poems in 1913 that made significant changes to the order of the texts yet, as in the 1738 collection, retained an overall progression towards a condition of repentance. The poems are arranged into two groups, a first larger section containing 245 love poems that describe the relationship with Collalto, as well as a later affair with Bartolomeo Zen to whom twelve poems are dedicated, and a second section with so-called 'occasional' poems for friends and artists that concludes with religious sonnets. Cf. Bassanese, *Gaspara Stampa*, pp. 42–43.
49. *Ibid.*, p. 26.
50. *Ibid.*, pp. i–ii.
51. Patricia Berrahou Phillippy, *Love's Remedies. Recantation and Renaissance Lyric Poetry* (Lewisburg, PA: Bucknell University Press, 1995), p. 93.
52. *Ibid.*, pp. 93–94.
53. *Ibid.*, p. 93.
54. Bachmann, *Wir müssen wahre Sätze finden*, pp. 109–10 [Interview with Ilse Heim, 5 May 1971].
55. The letters were first published in Paris in 1669 under the title *Lettres d'une Portugaise traduites en français*. Through an introductory *avis au lecteur*, this edition presents itself as anonymous translation of five genuine love letters written by a Portuguese nun called 'Marianne'. The passionate yet finely crafted letters are addressed by the nun, part of a provincial order living in a convent in south-eastern Portugal, to a nameless officer in the French army who, for a while, had been stationed in her town. During this time, the two had embarked on a secret love affair that ended upon the officer's return to France. Although no attempt was made to prove the nun's identity until 1810, when a French scholar, Jean-François Boissonade, published a note identifying the nun as 'Mariana Alcaforada' [sic] and the town of her convent as Beja, the identities of both the addressee of the letters and their translator were suggested in a pirated edition of the letters brought out by Pierre du Marteau in Cologne in the same year as the original French publication. The edition identifies the addressee of the letters as 'Monsieur le Chevalier de Chamilly' and their translator as 'Cuilleraque'. Since 1962, it has been widely accepted that this translator, the Count of Guilleragues, Gabriel-Joseph de Lavergne (1628–1685), was in fact the original author of the letters. Cf. Gabriel-

- Joseph de Lavergne de Guilleragues, *Lettres portugaises, Valentins et autres œuvres de Guilleragues*, ed. by Frédéric Deloffre and Jacques Rougeot (Paris: Garnier, 1962), pp. v-xxiii.
56. Barbara Agnese, *Der Engel der Literatur: Zum philosophischen Vermächtnis Ingeborg Bachmanns* (Vienna: Passagen, 1996), p. 121.
57. Rilke, *Sämtliche Werke*, VI, 925.
58. *Ibid.*, p. 833.
59. 'Immer übertrifft die Liebende den Geliebten, weil das Leben größer ist als das Schicksal. Ihre Hingabe will unermesslich sein: dies ist ihr Glück. Das namenlose Leid ihrer Liebe aber ist immer dieses gewesen: daß von ihr verlangt wird, diese Hingabe zu beschränken.' *Ibid.*, p. 899.
60. *Ibid.*, p. 1001.
61. The speech was awarded to Bachmann for the radio play *Der gute Gott von Manhattan* (1958) which thematizes a gender difference in the ability to renounce love.
62. Cf. Caitríona Leahy, 'Bachmann's Burning Question; or, Reading "rauchende Worte"', in Cronin and Leahy, eds, *Re-acting to Ingeborg Bachmann*, pp. 111-20 (p. 120).
63. Gustave Flaubert, *Les Œuvres*, ed. by Maurice Nadeau, 18 vols (Lausanne: Rencontre, 1964-65), VI, 315-16.
64. 'Sie [Bachmann] legt damit ein deutliches Gewicht auf den Zusammenhang von Erfahrung und Schreiben, den der Satz behauptet, während sie den Aspekt der reflexiven Distanz, die durch das Vergehen der Erfahrung entsteht, übergeht, obwohl er für Flaubert die Hauptsache ist. Prägnant ist der Satz aufgrund seiner Selbstbezüglichkeit, ein geschriebener Satz über die Bedingungen des Schreibens. Das Verbrennen am Feuer wird — im Zitat des Ichs — zur Metapher der schriftstellerischen Erfahrung.' Eberhardt, *Es gibt für mich keine Zitate*, p. 333.
65. I have been unable to find evidence of a link between Stampa's oeuvre and these two Italian titles, 'Alla piu umile, alle piu umana, alla piu sofferente' and 'Un'altra notte ancora senza vederlo'.
66. Cf. 'Eintritt in die Partei': 'Das Unmaß eines Gefühls ermordet / von geschäftiger Nutznießerei. / Mit der Aufstellung der Einnahmen / beschäftigt die Skrupellosigkeit. / Ein Leben, ein einziges, zum Experiment / gemacht. So ist's gelungen. Vollbracht. / Auch das Kaninchen, im Labor, aufgedunsen, / das sein Fell läßt nach dem Versuch, / auch die Ratte, abgespritzt, ohnmächtig / wird den Arm ihres Mörders nicht zerfleischen. / Auch die Fliege, gegen die eine Flitspitze / sich richtet, die Mücken, die eine Charta / der Mückenrechte noch nicht in Anspruch nehmen / sind meine Genossen' [IW, 9].
67. Monika Albrecht, 'Die andere Seite': *Untersuchungen zur Bedeutung von Werk und Person Max Frischs in Ingeborg Bachmanns "Todesarten"* (Würzburg: Königshausen & Neumann, 1989), pp. 129-58.
68. Scarry, *The Body in Pain*, p. 52.
69. Miglio, 'Ingeborg, Maria, Gaspara', p. 206.
70. The three additional lines found at the bottom of the same manuscript [N173] — 'Wenn ich aber fühle und hasse, wenn der Haß mich / irrsinnig macht, weil ich so sehr hasse, wenn ich / auf ewig hasse, wie soll ich leben.' — are to be understood as a separate fragment. The lines are set apart from the main body of the text and their description of feelings of intense hatred proves incongruous in the context of the otherwise dominant tone of lyric despair. The material relating to Puccini's *Tosca* found in the twelve closing lines of the *Ich weiß keine bessere Welt* version is similarly to be identified as a lyric draft in its own right: 'Als sie von der Engelsbrücke gesprungen war, / und sie hatte ihm schon verziehen, blieb ihr / Schrei stehn. / O Scarpia, davanti a Dio. / Nie habe die Burg sehen können, ohne / den Schrei zu hören und wahnsinnigen Folterungen, /

- nicht nur dieses einen Mario. / Gerechtigkeit, auch für unsere Mörder. / Oft habe ich gedacht, wenn der Haß / stärker war und wenn ich springen / wollte, von der obersten Terrasse, / dich dorthin zu rufen, wo Verzeihung / und Gericht sein könnte.' [N331] It is found on a manuscript above the eleven-line draft entitled 'Auf der obersten Terrasse' [IW, 125]. Whilst a shared motif describing a suicide leap relates these two latter drafts, I can identify no grounds for combining the twelve-line lyric engagement with *Tosca* with 'Alla piu umile, alle piu umana, alla piu sofferente' [N173].
71. This dedication indicates the public status of the draft and the author's conception of it as a text that might one day be finished as a positive communication.
72. Cf. Andrea Stoll, 'Erinnerung und Schreibprozeß: Zur ästhetischen Relevanz subjektiver und kollektiver Erinnerungsformen im Werk Bachmanns' in *Ingeborg Bachmann: Neue Beiträge zu ihrem Werk*, ed. by Dirk Göttsche and Hubert Ohl (Würzburg: Königshausen & Neumann, 1993), pp. 225-38 (p. 226-27).
73. Cf. Georgina Paul, *Perspectives on Gender in Post-1945 German Literature*, p. 72.
74. Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1998), p. 169.
75. Cf. Lennox, *Cemetery of the Murdered Daughters*, p. 91.
76. Caitríona Leahy, 'Bachmann's Burning Question', p. 120.
77. Arendt, *The Human Condition*, p. 169.
78. *Ibid.*
79. Weigel, *Ingeborg Bachmann*, pp. 149, 222, 548.
80. Roland Barthes, *Fragments d'un discours amoureux* (Paris: Éditions du Seuil, 1977), pp. 7, 21-22.
81. Roland Barthes, *A Lover's Discourse: Fragments* (London: Vintage, 2002), pp. 3, 15.
82. Although Barthes and Bachmann became acquaintances during their mutual collaboration on the *Gulliver* journal, research remains to be carried out as to whether Barthes was familiar with *Malina* at the time of his work on *Fragments d'un discours amoureux* (1977). The French translation of Bachmann's novel was first published in 1973: Ingeborg Bachmann, *Malina*, trans. by Philippe Jacottet (Paris: Éditions du Seuil, 1973).
83. Bachmann, *Wir müssen wahre Sätze finden*, p. 74 [Interview with Veit Mölter, 23 March 1971].
84. Albrecht, 'Die andere Seite', pp. 153-54.
85. Bachmann, *Wir müssen wahre Sätze finden*, pp. 108-09 [Interview with Ilse Heim, 5 May 1971].
86. Bachmann, *Wir müssen wahre Sätze finden*, p. 88 [Interview with Ekkehart Rudolph, 23 March 1971].
87. Barthes, *Fragments d'un discours amoureux*, p. 22.
88. Barthes, *A Lover's Discourse: Fragments*, p. 16.
89. 'In der Abfolge der Szenen zwischen Jan und Jennifer hat Bachmann nicht nur jenes strukturelle Porträt der Liebessprache vorweggenommen, das Roland Barthes in seiner Rettung der *Fragmente einer Sprache der Liebe* 1977 beschrieben hat. Sie hat diesem Porträt zugleich die von ihm eher vernachlässigten Dissonanzen eingeschrieben, die einer asymmetrischen, geschlechtsspezifisch organisierten Dialogizität dieser Sprache geschuldet sind.' Weigel, *Ingeborg Bachmann*, p. 222.
90. Cf. Ingeborg Bachmann, *Malina* (Frankfurt a.M.: Suhrkamp, 1971).
91. Britta Hermann, 'Malina', in Albrecht and Göttsche, eds, *Bachmann-Handbuch*, pp. 130-44 (p. 132).
92. Cf. 'Wie ich beim Korrigieren das alles wieder hab' lesen müssen, habe ich auch gemerkt, daß es mit Ivan gar nicht so einfach ist; daß er vielleicht auch eine Doppel-

- oder Dreifachfigur ist [...] Bachmann, *Wir müssen wahre Sätze finden*, p. 88 [Interview with Ekkehart Rudolph, 23 March 1971].
93. Cf. Höller, *Ingeborg Bachmann*, pp. 227–28; Bartsch, *Ingeborg Bachmann*, p. 138.
94. Bachmann, *Wir müssen wahre Sätze finden*, pp. 99–100 [Interview with Toni Kienlechner, 9 April 1971].
95. Bartsch, *Ingeborg Bachmann*, p. 139.
96. Hans Höller, "daß ich schreien werde vor Entsetzen": Die Kunstwerk Problematik in "Malina" und ihre Vorgeschichte, in *Ingeborg Bachmanns 'Malina'*, ed. by Andrea Stoll (Frankfurt a.M.: Suhrkamp, 1992), pp. 233–49 (pp. 236–37).
97. Weigel, *Ingeborg Bachmann*, p. 531.
98. Weigel argues that through the further introduction of Ivan, the outsider lover-figure, the triadic constellation at the centre of the novel complicates the dialectic and, in so doing, associates Otherness with a state of plurality beyond any objectifying equivalence of Woman and a mythical, natural state. Weigel, *Ingeborg Bachmann*, pp. 530–31.
99. Bartsch, *Ingeborg Bachmann*, p. 143.
100. Barthes, *Fragments d'un discours amoureux*, p. 115.
101. Barthes, *A Lover's Discourse: Fragments*, p. 99.
102. Barthes, *Fragments d'un discours amoureux*, p. 176.
103. Barthes, *A Lover's Discourse: Fragments*, pp. 147–48.
104. Christina Meyer, 'Roland Barthes: *Fragments d'un discours amoureux*', in *Das Liebeskonzil / 'Le Concile d'amour'*, ed. by Gislinde Seybert (Aisthesis: Bielefeld, 2006), pp. 251–74 (p. 260).
105. Cf. Günter Blöcker, 'Auf der Suche nach dem Vater', in Koschel and von Weidenbaum, eds, *Kein objectives Urteil — nur ein lebendiges*, pp. 149–53; Rudolf Hartung, 'Dokument einer Lebenskrise', in Koschel and von Weidenbaum, as previous, pp. 153–57.
106. Cf. Summerfield, *Ingeborg Bachmann: Die Auflösung der Figur in ihrem Roman 'Malina'*, p. 64.
107. Cf. Sabine Grimkowski, *Das zerstörte Ich: Erzählstruktur und Identität in Ingeborg Bachmanns 'Der Fall Franza' and 'Malina'* (Würzburg: Königshausen & Neumann, 1992), pp. 91–97.
108. Weigel, *Ingeborg Bachmann*, p. 548.
109. Barbara Agnese, *Der Engel der Literatur*, p. 121.
110. Cf. 'Allerdings gehört zum Kunstfreiraum die Kritik jeder Ideologie, sowohl die der historischen Verdrängung [...] als auch die der hypostasierten, gefangennehmenden Liebe. Diese bedeutet wie im Gedicht "Eine Art Verlust" nach ihrem Ende einen umfassenden Weltverlust, der als nihilistische Religionskritik im Sprachgestus "befreiender Blasphemie" ausgedrückt wird (Hieber): "angehimmelt ein Etwas und fromm gewesen vor einem Nichts" [W 1, 170].' Maria Behre, 'Religion', in Albrecht and Götsche, eds, *Bachmann-Handbuch*, pp. 218–20 (p. 219).
111. Bachmann, *Wir müssen wahre Sätze finden*, pp. 97–98 [Interview with Toni Kienlechner, 9 April 1971]:
- BACHMANN In der Ivan-Beziehung gibt es wohl einige Stellen, wo die Selbstironie stark ist: wenn sie plötzlich versucht, ein Kochbuch zu finden, das nicht vorhanden ist, oder zu kochen oder sich mit diesen Kindern zurechtzufinden, was sie offenbar nicht kann — da ist die Ironie natürlich das einzige Mittel, aus diesen so atemlosen, dauernden Angstzuständen herauszukommen...
- KIENLECHNER Auch die Liebe wird mit Ironie — nein, nicht behandelt, aber verkleidet...

- BACHMANN Ohne daß sie ihr Pathos verliert...
- KIENLECHNER Und die Spannung der Liebe zeigt sich [...] gerade darin, daß die Telephongespräche so trivial sind und das dahinterstehende Gefühl so unheimlich zwittrhaft ist. Da wird doch eine Idolatrie getrieben, die recht abgründige Mutmaßungen zuläßt...
- BACHMANN Aber es wird nie ausgesprochen — es sollte trotz dieser Trivialität sichtbar werden, mit welcher Vehemenz dieses Ich...
112. Bartsch, *Ingeborg Bachmann*, p. 147.
113. Barthes, *Fragments d'un discours amoureux*, pp. 10–11.
114. Barthes, *A Lover's Discourse: Fragments*, pp. 6–7.
115. Graham Allen, *Roland Barthes* (London: Routledge, 2003), p. 112.
116. Cf. Britta Hermann, 'Malina', in Albrecht and Götsche, eds, *Bachmann-Handbuch*, p. 140.
117. Cf. 'Im letzten Kapitel, wo Malina mehr und mehr die Regie übernimmt, zeichnet sich in den therapeutisch anmutenden Gesprächen der beiden Ich-Teile der Vorgang ab, in dem das Ich als Ort eines in dieser Gesellschaft unlebhaften Glücks und als Stätte der unmittelbaren traumatischen Geschichtserfahrung abgelöst wird durch die distanzierte Realitätseinsicht, die Malina repräsentiert. Diesen Prozeß der Ablösung, des Absterbens von Teilen des Ich, der das Überleben in der Wirklichkeit und das Überdauern in der Kunst garantiert, vergegenwärtigt der Roman, indem er Elemente des Kriminal- und Schauerstücks zitiert, als Skandal.' Höller, *Ingeborg Bachmann*, p. 234.
118. Bachmann, *Wir müssen wahre Sätze finden*, p. 95 [Interview with Toni Kienlechner, 9 April 1971].
119. Cf. Höller, *Ingeborg Bachmann*, p. 278.
120. Cf. Monika Albrecht, 'Die Entwicklung der Nachkriegsgesellschaft', in Albrecht and Götsche, eds, *Bachmann-Handbuch*, pp. 246–52 (p. 250).
121. Cf. Sigrid Weigel, 'Zur Genese, Topographie und Komposition von *Malina*', in *Werke von Ingeborg Bachmann*, ed. by Mathias Mayer (Stuttgart: Reclam, 2002), pp. 220–46 (p. 221).
122. Bartsch, *Ingeborg Bachmann*, p. 147.
123. Eberhardt, 'Es gibt für mich keine Zitate', p. 343.
124. 'Auf die Einsicht des Ich, daß die Erfahrung des "Mordes" keine individuelle Erfahrung ist, die im Traumbild des "Friedhof[s] der ermordeten Töchter" (175) angelegt ist, zielt Malinas Erzählen von zwei Geschichten von Frauen, denen es ebenso ergangen ist wie dem Ich. Dasselbe Erkenntnis ist in dem Namen der "Traum-Schwester" des Ich, Eleonore, verborgen, denn dieser Name spielt mit einiger Sicherheit auf die italienische Schauspielerin Eleonora Duse und ihre Beziehung zu Gabriele d'Annunzio an.' Albrecht, 'Die andere Seite', p. 352.
125. Letter of 1901 from Eleonora Duse to a friend, translated in Maria Gazzetti, *Gabriele d'Annunzio* (Hamburg: Rowohlt, 1989), pp. 63–64.
126. Albrecht, 'Die andere Seite', p. 2.
127. 'Der Sachkommentar gibt keine Auskunft darüber, welche Bücher gemeint sein könnten. Was Tolstoi angeht, handelt es sich jedenfalls nicht um das autobiographische Buch *Meine Ehe mit Leo Tolstoi* von Sophia Andrejewna Tolstoi (Leipzig, Wien 1928), weil dort keine Rede von indiskreter oder mißbräuchlicher Ausbreitung des Privatlebens in den Büchern ihres Mannes ist. Vielleicht ist das gemeinte "Erinnerungsbuch" das folgende: E. Halperine-Kaminski, *La Tragedie de Tolstoi et de sa Femme: d'après leur correspondance et leurs 'Journaux intimes' inédits*, Paris 1931; dieses Buch konnte ich nicht einsehen. Was Lady Byron / Miss Millbanke angeht, dürfte es sich bei dem

- "Erinnerungsbuch" um das folgende handeln: Ralph Millbanke, Earl of Lovelace, *Astarte. A Fragment of Truth Concerning George Gordon Byron, Sixth Lord Byron...* New Edition...London 1921. Das Buch heißt nach einem Charakter aus Byrons Drama *Manfred*, für den Byrons Frau Anne Millbanke Modell stand; das Buch weist en détail Parallelen zwischen privaten Briefen und dem Text des Dramas nach (Lovelace, *Astarte*: Kap.III). Byron schrieb das Drama, nachdem Anne Millbanke sich von ihm nach nur einem Jahr getrennt hatte wegen seiner inzestuösen Beziehung zu seiner Schwester.' Eberhardt, *Es gibt für mich keine Zitate*, p. 357, n. 246.
128. Cf. Monika Albrecht, 'Mein Name sei Gantenbein — mein Name? Malina. Zum intertextuellen Verfahren der "imaginären Autobiographie" *Malina*', in *Ingeborg Bachmanns 'Malina'*, ed. by Andrea Stoll (Frankfurt a.M.: Suhrkamp, 1992), pp. 265–87.
129. 'Das leidende Ich dieser Entwürfe [...] identifiziert sich mit der verzweifelten Liebe der italienischen Dichterin Gaspara Stampa — das Zitat "vivere ardendo e non sentire il male", das zugleich Gabriele d'Annunzios Roman *Das Feuer* zitiert, wird in ähnlicher Ausdrucksfunktion in den Roman *Malina* eingehen — und ringt in diesem intertextuellen Dialog mit Musik und Literatur zugleich um "ein neues Leben".' Göttsche, 'Späte Gedichte', in Albrecht and Göttsche, eds, *Bachmann-Handbuch*, p. 79.
130. Edith Bauer, *Drei Mordgeschichten: Intertextuelle Referenzen in Ingeborg Bachmanns 'Malina'* (Frankfurt a.M.: Peter Lang, 1998), p. 174.
131. Cf. Bauer, *Drei Mordgeschichten*, pp. 176–77.
132. Bauer, *Drei Mordgeschichten*, p. 85.
133. *Ibid.*, p. 175.
134. *Ibid.*, p. 76.
135. Barthes, *Fragments d'un discours amoureux*, pp. 265–66.
136. Barthes, *A Lover's Discourse: Fragments*, p. 224.
137. Marion Schmaus, 'Bachmanns Utopiebegriff', in Albrecht and Göttsche, eds, *Bachmann-Handbuch*, pp. 220–22 (p. 221).
138. Sartre, 'Interview mit Yves Buin', p. 138.

CHAPTER 4



Tristan and the Composition of a Reflexive Aesthetic

Ich habe zuerst angefangen zu komponieren und dann erst zu schreiben. Und immer wenn ich über Musik spreche, fällt mir ein, daß Musik mein erster Ausdruck war, der erste kindliche Ausdruck war und heute für mich noch immer der höchste Ausdruck ist, den die Menschheit überhaupt gefunden hat. Für mich ist Musik größer als alles, was es gibt an Ausdruck. Dort haben die Menschen das erreicht, was wir durch Worte und durch Bilder nicht erreichen können. [...] Ich kann ohne Musik nicht leben, und ich kann vor allem — da es wenig interessant ist, womit oder mit wie wenig ich leben kann — , aber ich kann nicht arbeiten ohne Musik. [...] Und was ich meine mit Musik, weil manchmal gesagt wird 'musikalische Prosa', 'musikalische Lyrik', diese Ausdrucksweise lehne ich ab. Es gibt keine musikalische Prosa, Musik ist etwas ganz anderes.¹

The identification of music as the highest form of artistic expression described by Bachmann in this late interview reflects its privileged place throughout her oeuvre. As seen in these comments, Bachmann's contemplation of music consistently relates to her consideration of literature and her own writing processes, where music features as a powerful, alternative mode of expression. Elsewhere in the interview, Bachmann emphasizes the informed character of her relationship to music and suggests that her ability to sight-read sets her apart from other writers. She outlines the importance of her long-standing friendship with Hans Werner Henze, for whom she wrote libretti and enjoyed a long aesthetic collaboration, and identifies, with reference to Hofmannsthal and Strauss, the productive aesthetic exchange between composer and writer.² Particularly in late interview discussions of *Malina*, Bachmann uses musical terminology to define her own writing techniques, terming the novel the 'overture' to the planned *Todesarten* cycle and referring to its dense 'composition'.³ The literary preoccupation with music is further manifest in the novel's integration of musical directions and fragments of score into its narrative, as well as in its frequent allusions to works of music, musicians and composers.⁴ The tension,